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THE ART OF THE NETHERLAND GALLERIES



DAVID C. PREYER



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The Art of the Netherland Galleries
BY DAVID C. PREYER

L. C. PAGE & COMPANY
Publishers, Boston, Mass.



PORTRAIT OF JAN SIX

REMBRANDT

Plate 1

(*See page 295*)

Six Collection
Amsterdam

The Art of the Netherland Galleries

Being a History of the Dutch School of Painting Illuminated and Demonstrated by Critical Descriptions of the Great Paintings in the Many Galleries

By
David C. Preyer

Illustrated



Boston
L. C. Page & Company
MDCCCCVIII

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Preface

The wonderful and unique art of the Dutch school of the 17th century can nowhere be studied so completely as in the Netherland Galleries. It is true that the universal recognition of this peculiarly national art has scattered many treasures broadcast. We find in the 345 paintings of this school which the Louvre possesses 121 of the 17th century Dutch artists represented. The National Gallery in London shows the work of 93 of these men, while the Metropolitan Museum of New York displays the work of 48 of these artists. But the most complete array of the product of this golden age of art as practised in the Low Lands is found in the Ryks Museum of Amsterdam, with its 2,000 paintings of the 17th century, by over 200 artists. These are supplemented by the paintings in the Mauritshuis in The Hague, in the Townhall of Haarlem, in the Six Collection in Amsterdam, in

the Lakenhal in Leyden, in the Steengracht Collection in The Hague, in the Boymans Museum in Rotterdam, and in various smaller museums.

It is a peculiarity, evidently indicating the satisfaction of Dutch collectors with their own national art, that no other school of that period is so completely represented. Only a few foreign pictures, Italian and Spanish, are found here and there, and of the old Flemish school some forty men are shown.

The later development of Dutch Art, dormant in the 18th century, is shown in the Academic revival of the beginning of the 19th century, and in the wonderful fruition of power and individuality as demonstrated by the men of the last fifty years. Their work must be studied in the Municipal Museums of Amsterdam and The Hague, in the Teyler Museum at Haarlem, in the Boymans Museum at Rotterdam, and in the Museum Mesdag at The Hague. The latter contains also a most important collection of paintings by the Barbizon group. The Museum Fodor of Amsterdam is also noted for its collection of 19th century French pictures.

It is obvious that to describe the Art of the Neth-

erland Galleries we cannot follow the method of the other volumes of this series on the Art of the European Galleries, each devoted to only one Gallery, where a critical view of the artist may be combined with a description of the paintings as they are met on the walls. To adopt this method here would entail needless biographical repetition and confusion of scattered details. For instance, the finest works of Frans Hals are found in three different museums, works by Ferdinand Bol are found in seven or eight, Rembrandt is represented in five, and so on. The method which I have, therefore, been compelled to adopt is to describe the Art in the Netherlands along the historical line, and to speak separately of the men who created this art. This will furnish, incidentally, a complete history of Dutch Art, from its earliest inception to the youngest men of the present day — a history which has not before appeared in English, nor even, as complete, in Dutch. That there might be some advantage in such a history is palpably evident when we consider that many art lovers, in America at least, are more familiar with third and fourth rated Italian and French painters than with second,

or even first rated Dutch artists, both old and modern.

I have not burdened these pages with the romancing fancies and fairy tales which tradition has gathered around many of the more prominent men. Such gossip may delight the unthinking ones, but does not serve any historical purpose. Fables are for children, they do not aid the clear conception of character and personality.

The later chapters of this book describe the principal works of the artists, as these are found in the various Galleries in Holland. The limitation of space has often caused many paintings to be mentioned only casually, that well deserve lengthier recognition. Even works of van Ostade, Terborch, Steen, and others no less noted, must often be passed without comment, and allowed to speak for themselves.

I would call attention to the various spelling of given names. In this I have followed the original signatures of the artists or the original records — also in the surnames. For instance, Nicolas is also written Nicolaes, and Nicolaas, often occurring in the same period, as Nicolas Elias, Nicolaes Moe-

yaert, and Nicolaas Maes, according to the taste of the individual. Further, Leyden is written in Dutch Leiden; and the preposition *van* is often dropped when the name is mentioned.

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The Art of the Netherland Galleries

CHAPTER I

THE ART GALLERIES OF HOLLAND

Not the least interesting feature of the many which make Holland of paramount interest to the traveller is its Art. Like all other features it is peculiarly indigenous, characteristic of the land and the people. Some of the distinctive traits which are easily recognized at every step are solidity, sincerity, joyful contentment with every-day life, and a passionate love for the home. These qualities of the people reveal themselves also in their Art. Thus we find that the intent of Dutch Art is not so much for beauty of form as for honesty of purpose; for a dramatization of the commonplace, with shades of beauty in its simplicity; its aim not so much to please the eye as to reach the soul.

The Dutch were made by their history. They

fought the sea for their soil, their oppressors for freedom, and their struggles enriched them with sturdiness, determination, and patience. They were men, willing to stake all for convictions, for freedom, and faith; of iron will, cold calculation, and marked self-consciousness. When wars ceased and the home was secure, they bent their energies to trade with equal persistence and success. It is not strange, therefore, that these successes should have given them self-reliance, even self-appreciation. And when the material reaction came from storm and strife to peace and plenty, and the impetus was given to turn also to Art, we need not wonder that their own was good enough for them. They never had to blush for their national life, and to them the most beautiful thing on earth was the honest, truthful presentation of their own land, of their own home — and even of themselves, for nowhere was portraiture ever as popular. Hence there is little of mythology or allegory in Dutch Art, while the domestic life is set upon a pedestal.

It must not be forgotten that, whereas to us home life may seem very matter-of-fact, because we have never been therein disturbed, to the Hollanders of the 17th century it presented itself with all the charm of novelty after the perilous times of warfare with Spain, and they entered keenly upon their domestic joys and comfort. Even the dreari-

ness of rain and fog, which so frequently visit their flat, low-lying lands, was beautiful to them, and they knew the hidden treasures of the deceptive monotony of their own plains. The sun, constantly playing hide-and-seek with chasing clouds, the mists and dews of eventime and early morning, the woodland veiled in heavy moisture, filled them with enthusiasm over light effects and shadow masses — which gave birth to their landscape art. But always they turned back to the comedy of life, to the simple, every-day incidents in which they bore a part. A new art of social observation was born.

This makes their art supreme when awakened in their golden age — because it was not an imitation of what had gone before, not a revival of exotic models, but it was self-expression, the mirror of truth and actuality. They imparted to their work that indefinable essence which may be called the soul of a painting. They did not only represent their surroundings, habits, mode of life, but imbued these with the heart of the scene, the perfume of its life, exhaling something we recognize as vital, and appealing to us with subtle sympathy, in spite of all differences of time, place, and habit.

The question is often raised, as a reflection upon their high standing, whether these painters possessed moral dignity, whether the scenes they often

portray, by their uncouthness and lack of what *we* call convention, strengthen their claim on our sympathy. The answer must be sought again in the character of these men. They were honest to the core, not thwarted by prudery, and stating veraciously what existed then, as it exists now, the evidence of animal instinct. So they bear the brunt of their honesty. That they were clean is proved by the fact that such incidents to which this veiled allusion is made are never the *raison d'être,* only the accidentals of the scene. They often lavished their genius on the simple things of the earth, on the lowness of life, but only from a genuine devotion to their art, from love for the mastery of their craft. They painted with conscience, sincerity, true solidity, at the expense of brilliancy and cleverness. Humble in their materials, they showed their integrity in picturing the life they lived. And they did this with characteristic, patient thoroughness, whereby even those who least attained to eminence still show the trained hand. We may well quote what Thoré has said: "Schools of painting are, as a rule, *hierarchies,* but that of Holland is a *panarchy,* for in that country each painter is a master, no matter in what particular line his specialty be shown."

The Dutch painters have never been without appreciation by their own people. What seemed

beautiful to the artists was equally attractive to the public — nationalism lying at the root. What the artists wrought, the people bought. There were few homes in Holland in the 17th century — even as it is to-day — where one could not find a few pictures, purchased from local painters, while the more affluent took pride in having a number of the works of some favourite artist, not to speak of the ever present portraits. The Stadhouders, the Princes of the House of Orange, were also noble patrons of the arts, and led in this universal art-appreciation. This was the foundation on which so many collections were formed, which in turn enriched the public galleries that were started in the last century.

But not only did the artists receive private support. The generally existing artistic sense of the Hollanders was shown in the munificence of communal action. There were few corporations, guilds, or municipal bodies that did not have their portraits painted. Many of these groups are now in the public museums, but a large number are still hanging on the walls they adorned from the first, so that there are few public buildings, even in the smallest towns in Holland, or directors' rooms of charitable institutions, which have not one or more of these corporation pieces from the brush of some of the most eminent Dutch artists.

Of the public or semi-public art galleries of Holland the earliest is in the *Archiepiscopal Museum* at *Utrecht,* which contains a most interesting collection of wood-carving, metal-work, and paintings by the Dutch Primitives. Little of the early pictorial art of the Netherlands has survived, owing to destruction by the "Image-breaking Storm" at the end of the 16th century, when all Catholic churches were denuded of their adornments by the iconoclastic fury of the mob. Hence, while the Catholic Flemish are still rich in their Primitives, the Northern Provinces cannot show much of the work of the men of the 14th and 15th centuries. The Archiepiscopal Museum in Utrecht possesses some of the few that remain.

Utrecht has also a public museum which antedates the Ryksmuseum of Amsterdam by one year. This *Museum "Kunstliefde"* was founded in 1807 by a society of amateurs, called "Kunstliefde" (Love for art). In 1815 their collection was increased with the paintings of the local Painters' Guild of St. Luke, so that fifty-four pictures were brought together. In 1879 several paintings belonging to various hospitals were added, and since that time the number has increased by gift and purchase to a round hundred. The majority of these paintings give an excellent review of the work of the local artists, such as the

three Bloemaerts, van Poelenburg,[1] Moreelse, van Honthorst, and others. A few modern paintings are also on exhibition.

The *Royal Museum of The Hague,* the *Mauritshuis,* thanks its conception to the art-patronage of the Princes of Orange, who from the beginning of the 17th century encouraged the Dutch artists by purchases and commissions. The famous series of five paintings by Rembrandt on "The Passion" were originally ordered by Prins Frederik Hendrik. Through collateral inheritance they went to Germany, and are now in the Munich Pinacothek. Most of the paintings collected by the Orange Princes shared the fate of the Passion Series, by being dispersed at the death of their owners. Still a goodly part remained in Holland, until in the 18th century the Stadhouder Willem IV (1711-1751), and especially his son Willem V (1748-1806) organized a collection which soon acquired some celebrity. It was located in the Buitenhof, near the Gevangenpoort, and the Prince made constant additions by purchase from the best private collections of those times, as the Lormier, d'Acosta, de Neufville, de la Court, Braamcamp, and G. van Slingelandt. The last named collection was purchased for 50,000 guilders, and consisted of forty paintings, which belong to the finest of the gallery.

[1] The preposition *van* in Dutch proper names never commences with a capital V.

When the Stadhouder left his country during the Napoleonic war, the French carried off his pictures to Paris in 1795, as they did the pictures from the most important galleries of Europe. After the battle of Waterloo this booty of war was restored as far as possible to the original owners, and in 1815 Colonel de Man, Mr. J. Z. Mazel, and some other gentlemen were sent to Paris to bring back the Dutch pictures. Louis XVIII refused his consent, fearing to make himself unpopular; but with the aid of Wellington the committee succeeded in recovering most of their treasures. Only sixty-eight of the paintings, fortunately the least important ones, had to be left behind. The paintings were loaded in ambulance wagons, started on their homeward way, and arrived in The Hague on the 20th of November, 1815, the cannon thundering, the bells ringing, and the populace loud in demonstration.

King Willem I, the eldest son of the Stadhouder Willem V, transferred by royal decree the collection to the State, and in July, 1821, it was placed in the Mauritshuis. This building was built between 1633 and 1644 by the architect Pieter Post, after the plan of Jacob van Campen, who also designed the City Hall (now the Royal Palace) at Amsterdam. Count Johan Maurits van Nassau, Governor of Brazil, then a Dutch possession, occu-



THE LAST JUDGMENT

LUKAS VAN LEIDEN

Plate 11

(*See page 355*)

Lakenhal Leyden

pied this palace until his death in 1679, when the building fell into the hands of his creditors, who leased it to the States General. For some years it was used as a residence for foreign ambassadors, but in December, 1704, when the Duke of Marlborough was its occupant, the palace was destroyed by fire, the outer walls only remaining. It was, however, completely restored to its original state, with the exception of the interior, which was greatly simplified. The building was then used for various Government purposes. In 1797 it served as a prison of State, its cellars being let to wine merchants. In 1807 the National Library was housed here. In 1820 the building became at last Government property, being purchased for 35,000 guilders, and the following year the "Cabinet" of Willem V formed the nucleus of what has become one of the choicest public collections in Europe. The Government set itself at once to increase the collection by several purchases, the most important being Vermeer's "View of Delft," an extremely rare canvas, and in 1828 Rembrandt's "Anatomy Lesson of Professor Tulp," the latter at a cost of only 32,000 guilders (about $13,000). No additions were made between 1831 and 1874. Since then the Mauritshuis has been enriched through donations, bequests, loans, and purchases.

Het Huis Ten Bosch (the House in the Woods)

is practically in the same condition as when built in 1647 by Amalia van Solms, in memory of her husband Prins Frederik Hendrik. It contains many paintings, but is especially noteworthy for its "Oranje Zaal," a magnificent Hall, 50 feet high, with mural paintings by different artists, and representing allegorical portrayals of incidents in the life of the Prince.

The Municipal Museum of *The Hague* contains a number of old and modern paintings. It is located in the ancient Doelen of Arquebusiers of Saint Sebastian, and was opened to the public in 1884. The collection consists of paintings formerly in the city hall, and those collected by a society, founded in 1851, for the improvement of local culture. The latest acquisition has been the private collection of Doctor van den Burg.

The *Museum Mesdag* in *The Hague* is one of the most artistic museums devoted to modern art. It originated in the art-love and connoisseurship of the marine painter, H. W. Mesdag, and of his wife, Mrs. Mesdag-van Houten, the noted still-life and landscape painter. They had no thought of founding a museum when for their own pleasure they collected paintings and works of art that appealed to their artistic taste. They bought art objects to live with, and did not confine themselves to pictures, but collected a wealth of Oriental ob-

jects, as well as products of Dutch kilns and tapestries from Asiatic looms.

The Museum Mesdag is an artist's *chef d'œuvre* of collecting. As to the paintings let it be known that, besides the magnificent pictures that hang on these walls, there is a large number of unusually fine sketches and so-called "lay-ins" by modern masters. I need not enlarge here upon the artistic value of sketches as compared with finished pictures. To the layman the latter are of most interest; the artist, however, is often more carried away by the snappy, hasty sketch, denoting to the full the inspiration, the emotion of the painter by its spontaneous expression. There are few anecdotal pictures here, the thought uppermost has always been to search for quality, for true art.

The Mesdags were also among the first to recognize the Barbizon men, and Mr. Mesdag substantially showed his appreciation of their work by purchase. Hence we find here the finest collection of paintings of the Fontainebleau School in existence. Daubigny, for instant, may not be studied anywhere but here for the fulness of his power. And as a personal expression I would avow that Millet's "Hagar and Ishmael," which hangs here in the place of honour, is the greatest work this master has ever produced.

In 1903 Mr. and Mrs. Mesdag donated their

museum to the Government — a princely gift, the value of which the future will enhance.

The Hague is also rich in private collections, which may be visited on application.

The collection of *Mr. Victor de Steurs* contains, besides the works of celebrated masters, a number of works by painters of less note, but of great interest for the study of Dutch Art.

The collection of *Baron Steengracht* is one of the most important in Holland. One gallery is devoted to modern art, two others contain a selection of upwards of eighty old paintings, many of which are of the best products of the 17th century Dutch School.

Two smaller collections, of the late *Prince Frederik Hendrik,* and of *Mr. des Tombs,* have a few choice examples.

The *Ryks Museum* of *Amsterdam,* with its 3,000 paintings, is of course the most important one of the Netherland Galleries. The collection was originally founded by King Louis Bonaparte by royal decree of April 1st, 1808, the decree being the only contribution he made to the collection. It consisted at first of 96 paintings of the cabinet of Willem V, which the French had left in the country; 57 paintings which the Government bought in 1808 for 100,000 guilders at the sale in Rotterdam of the collection of G. van der Pot van Groene-

veld; a few paintings donated by the city of The Hague; and 7 loaned by the city of Amsterdam. Among these were the most famous treasures, Rembrandt's "Night Watch," the "Syndics," and the "Peace Banquet" of van der Helst. The entire collection van Heteren of 137 paintings was bought in 1809 for 100,000 guilders, and a few gifts were received. King Louis kept this so-called National Collection in his own palace in Amsterdam; but in 1815, after he had been sent back to Paris, the paintings, numbering about 300, were transferred to the "Trippenhuis," a mediæval building on the Kloveniersburgwal. Here the collection grew. In 1823 a legacy was received from Mme. Balguerie van Ryswyck, after which occasional gifts were added, until in 1870 Mr. L. Dupper Wz. donated one-half of his fine collection, the other half remaining in Mr. Dupper's native city of Dordrecht, where it forms the nucleus of the municipal museum. This added sixty-four important old masters to the National Museum. In 1880 followed the equally important legacy of fifty-two paintings from Mr. J. S. H. van de Poll.

The collection gradually outgrew its quarters, which had never been advantageous to the display of the masterpieces they sheltered. In 1877 a beginning was made with the building of the present Ryks Museum, after plans by the architect P. J. H.

Kuypers. It is in the so-called Old-Holland Renaissance style, retaining numerous Gothic and Romanesque features, with an imposing façade, richly decorated with sculpture and coloured titles. It was completed and dedicated in 1885, when the collection of the Trippenhuis was transferred, together with the collection van der Hoop (226 paintings, many of great importance) which had been left to the State in 1854, but had been on exhibition since that time in a quaint old monastic building in the heart of the city, now occupied by the Municipal University.

The van der Hoop, Dupper, and van de Poll collections have by testamentary requirement separate galleries in which they are displayed. They contain several masterpieces, and also examples by men who are not represented elsewhere in the museum. Various corporation pieces belonging to the city of Amsterdam and to local benevolent institutions were added. The collection in the Ryksmuseum may now be considered the most complete for the study of Dutch Art, from its beginning to the early part of the 19th century.

The ground floor of the Ryksmuseum is devoted to a display of antique objects connected with Dutch history, as musical instruments, furniture, typical costumes of different parts of the country, carriages and sleighs, household utensils,

ecclesiastical art and architecture, a magnificent collection of Dutch pottery, a collection of war-trophies, and many other objects of interest to the antiquarian. A few galleries in a wing on the south-east corner are devoted to Dutch Art of the 19th century, together with a number of fine Barbizon pictures. These are the van Lynden and the Drucker bequests. The second floor is devoted entirely to a more or less chronologically arranged display of Dutch Art of the 17th century.

It is the place here to call attention to a sad innovation which took place with the Rembrandt celebration of 1906.

One of the most glorious views on earth was the grand vista through the long "Eere Gallery," or Gallery of Honour, which leads from the foyer on the second floor to what was called the Rembrandt Gallery. A first view of Niagara Falls, of the Yellowstone Park, of the Grand Cañon of the Colorado, of the interior of St. Sophia in Constantinople — only thus can we realize the impression made when, turning from behind the screen in the forehall, one saw in the distance that most wonderful of all paintings, the "Night Watch," which alone would have made Rembrandt "King of the brush."

True — when slowly walking through the half-dark of the long corridor, which only receives its

light from the side alcoves, one approached the painting and entered that old Rembrandt gallery with its top-light, one would agree that all the beauty of technic of this painting could not be recognized.

To remedy this defect a commission of experts, after years of confab, brought forth a new arrangement, which consists of a "lean-to," built back of this old Rembrandt gallery, containing a new room for the "Night Watch," and a few smaller cabinets for the famous "Staalmeesters" and some other paintings by Rembrandt.

The result has been calculated with mathematical precision. The grand painting stands along the short wall in a room 26 by 39 feet. The ceiling is of oak panelling, and the light comes through a long, high window in the wall to the left of the painting, which light is broken by some ten *coulisses* or screens which reflect the light evenly over the whole canvas. On the left part of the painting, nearest the window, is a disturbing reflection. With this one exception the arrangement of lighting may be considered perfect, and the painting is now seen, presumably, under the same conditions of light under which Rembrandt painted it. It may now be studied to better advantage. Its technical masterfulness has never before been so fully demonstrated. The problem which the commission



SALOME

JAN VAN DOSTSANEN

Plate III

(*See page 308*)

Mauritshuis The Hague

set itself has been solved by applying every rule of yardstick, theories of light angles and calculation.

But this is not all.

The grandest painting on earth is put in a closet.

There is no distance from which to view it. Pressing close against the opposite wall one is less than forty feet away from the heroic figures that stretch over a canvas twenty feet wide. It is impossible to see the entire composition without turning the head from side to side — a reproduction on a postal card, held at the proper distance, is more impressive.

And then to remember the glorious view of the old place.

It is a memory — but may the time come that this painting be restored to its old place, another solution of the light problem be found, and the *vista of the corridor* enable us to appreciate anew the pictorial supremacy of this masterpiece.

Back of the Ryksmuseum stands the *Municipal Museum* of *Amsterdam,* for modern Dutch Art. The existence of this museum is to be ascribed to the love for art and the energy of the van Eeghen family, patricians of Amsterdam. In 1874 Mr. C. P. van Eeghen organized a society to form a public collection of Modern Art, and ten years later the collection which had been started, mainly through loans of paintings belonging to Mr. J. H.

van Eeghen and Mr. J. B. Westerwoudt, was established in the Ryksmuseum. After another ten years, in 1894, the present building was erected, again mainly through the efforts of the van Eeghen family, and since then the collection has been augmented by gifts, bequests, loans, and purchases. The museum contains a collection of pictures which, being amplified by those in the Municipal museum of The Hague and the Mesdag museum, gives an excellent review of the 19th century Dutch school, as well as of the best masters of the modern French school.

The *Six Collection* of *Amsterdam* is located in the residence of Professor J. Six (Heerengracht 511), and may be seen on application. This collection was originally formed by Mynheer van Winter in the beginning of the last century, and passed by inheritance in 1820 to his son-in-law, Jonkheer Six van Hillegom, the descendant of Burgomaster Jan Six, whereby the famous Six family portraits came into the collection. This gallery contains many of the best works of the 17th century school.

The *Museum Fodor* (Keizersgracht 609) was founded by a wealthy merchant of that name, who died in 1860. He left funds for its maintenance as a public museum. The collection is devoted to ancient and modern masters, and has a fine accumulation of drawings.

We leave now Amsterdam and journey to Haarlem. It is said that Velasquez can nowhere be studied so well as in the Prado — neither is it possible to study Frans Hals to such good purpose as in the old *Townhall* of *Haarlem*. This ancient building was originally a palace of the Counts of Holland, dating from the 13th century. In the 15th century it served as a Dominican monastery, but with the Reformation it was confiscated to municipal use, and slightly remodelled in 1633. Many of the paintings which are gathered in this ancient building have been the property of the city for generations. To these have been added many gifts, the most important being a legacy of Jonkheer Fabricius van Leyenburg.

A curious instance of official carelessness obtrudes itself here. While this building contains priceless treasures of art, it is in a most precarious condition by danger of fire. The old pleasure grounds and cloister gardens that surrounded the edifice have been compactly filled with small dwelling-houses, many leaning against the rear wall of the old building. Should a conflagration start in this nest of humanity there is absolutely no hope of saving the paintings in the Townhall. The small doorways and crooked stairways of this mediæval building would not allow the most valuable paintings, all large canvases, to be carried to

safety. It might have been thought that fair warning was given by the fire which destroyed the Boymans Museum of Rotterdam in 1864, entailing the loss of more than two-thirds, and that the most valuable part of its collection of paintings. But this warning has never been heeded by Haarlem, and the neglect to provide some safeguards against a like fate befalling the wonderful masterpieces of Frans Hals becomes criminal. An international protest against such official stupidity would not be out of place. The building, itself of the utmost interest for its archæological value, should at least stand detached from the little dwelling-houses which hem it in on two sides.

The *Teyler Museum* of *Haarlem*, while principally consecrated to science, contains also a collection of a hundred paintings of the Dutch artists of the middle of the last century, together with a valuable collection of drawings and sketches by old masters. The museum was founded by a bequest of Peter Teyler van der Hulst, a wealthy Haarlem merchant who died in 1778, leaving the half of his property to be devoted to the promotion of science and the collecting of the products of the graphic arts, and the other half to the poor. The directors decided in 1821 to interpret the provision of the will liberally by including the purchase of paintings.

The *Lakenhal* of *Leyden* is one of those beautiful old buildings that are found in almost every city and town of Holland. It dates from the 17th century, and was used as the staple or test-house for the principal source of Leyden's wealth, cloth-weaving.

This historic old building was chosen to harbour the collections of the municipal museum, founded in 1869, and designed to illustrate various branches of municipal administration by means of many curious, antiquarian objects, of great interest to the study of local history. A large number of paintings, almost all by Leyden masters, were also transferred from the cityhall and from the Holy Ghost Orphan Asylum.

The *Boymans Museum* of *Rotterdam* at one time ranked next in importance to the Ryksmuseum and the Mauritshuis, before the 17th century building was burned down in 1864. Upwards of 300 paintings were destroyed, only 163 of the smaller ones being saved. Several French writers, Louis Viardot, Théophile Gautier, and especially Thoré, who wrote under the *nom de plume* Burger, have left us laudatory descriptions of this important collection when it was still intact. It was formed by Mr. Boymans, a judge of the Courts of Utrecht, who left it to the city of Rotterdam, his native place, in 1847, when it consisted of 500 paintings

and 4,000 drawings by the old masters. Within three years after the fire, however, local public pride had caused the rebuilding of the ancient edifice in its original form, and a beginning was made to refurnish the walls of its six well-lighted galleries. At present there are about 450 paintings, principally of the Dutch genre painters, and of local artists.

After this enumeration of the Netherland Galleries we will now turn to the artists whose works are found in these museums. The division to be followed is obvious. Rembrandt may well be considered to represent the pinnacle Dutch Art has reached. His coming marked an epoch, and his influence materially affected the art of his time. Those who were before him followed a path of gradual development to high attainment. With Rembrandt the zenith was reached. His revelations in colour and clear-obscure, the fecundity of his invention, the marvellous eloquence of his brush — all this swayed his contemporaries, and opened new vistas of beauty to be pursued with more or less success by those that came after him.

CHAPTER II

BEFORE REMBRANDT

THE beginning of Dutch Art was closely allied with the miniature painting of the Flemish, without attaining to the perfection of Memlinc, Quentin Massys and others of the Antwerp school. In Haarlem we find the first trace of this work in an illuminated manuscript that was ordered by the Heeren of St. Jan (Brotherhood of St. John). It is a translation of the Bible by Hieronymus, still preserved in the city library of Haarlem, but in a deplorable condition, as more than half of the pages on which the miniatures appeared have been cut out. These little paintings were the work of Geertgen van St. Jans, who lived in the 15th century. That he had learned also the method of oil painting of the van Eycks is seen in two of his pictures now in the Ryksmuseum, and also in a triptych in the Episcopal museum of Utrecht, which are the earliest Dutch easel paintings in existence. He is said to have been the pupil of

Aalbert van Ouwater, but of this painter we only know by reputation.

A contemporary, Gerard Jan Davidsz.,[1] who died in 1523, has left nothing but a painting which must have been stolen from Haarlem when the Spaniards took that city in 1573; at least it is now in Rouen. It represents a Madonna and her attendants. Of Dirck Bouts van Haarlem (1420-1475), who moved to Louvain to study with Rogier van der Weiden, we have nothing left — a work in the Boymans Museum at Rotterdam, attributed to him, being apparently of later date.

We become a little surer with the men who hailed from Leyden. There we find Cornelis Engelbrechtsz. (1468-1533) working at a large altarpiece, a triptych, which was ordered by the cloister brothers of Marienpoel. It was so well liked, when completed, that Jakob Martini, the abbot, ordered another one. The monks prized these paintings highly, and when the "Image Storm" occurred in 1566 both triptychs were securely hidden. They are now in the Lakenhal in Leyden, the only work that remains of this master.

His pupil, Lukas van Leiden (1494-1533), was one of the ablest men of his time, not only as a painter, but also as an engraver. Of his copper

[1] The ending sz. added to a given name, as Davidsz., Willemsz., is an abbreviation of Davidszoon, Willemszoon, meaning the son of David, etc.



JAN VAN SCOREL

MAGDALENA

Plate IV

(*See page 242*)

Ryks Museum Amsterdam

plates two hundred examples have been saved, but of all his easel work only one triptych is left. Many of his pictures were in the cloister of the White Nuns when that terrible, fanatical mob burst in the doors to destroy the emblems of the hated church. One of the burgomasters hurried to Saint Peter's Church and quickly secured from the sacristan an altarpiece which Lukas had painted, hid it in his house, and when the fury had subsided, hung it in the cityhall. It is now also in the Lakenhal. Two wings of a triptych in the Ryksmuseum are, according to Dr. Bredius, unduly ascribed to Lukas. He did not confine himself to sacred art. There is in the collection of the Earl of Pembroke a painting by Lukas, representing nine persons, men and women, playing cards, and his copper engravings are most devoted to subjects taken from daily life. They are wonderfully expressive of character, and Vasari already remarked that " they could not have been done better with paint." In 1520 Lukas desired to visit his Brabant and Flemish brethren, and when in Antwerp he met Albert Dürer, who wrote of him in his well-known journal, " Master Lukas, who engraves in copper, has invited me to his inn; he is a little man from Leyden, in Holland." Dürer was much attracted to him, for their work is remarkably sympathetic.

An original genius was working at this time in North-Brabant. Hieronymus, or Jeroen, Bosch (1462-1516) possessed a most wonderful, fantastic invention in creating queer creatures and monstrosities to populate his representations of the nether regions, whereby he satirized all human frailties — a mockery which was not only relished but followed by many men that came after him, and plainly furnished inspiration to Lucas Cranach and to Dürer. Most of his paintings still extant are found to-day in Spain. The Ryksmuseum has a characteristic work, and a "Temptation of Saint Anthony" is found in the museum "Kunstliefde" in Utrecht.

These earliest painters of Holland, while related to their Southern neighbours of Ghent and Bruges, showed, nevertheless, in technic certain individual tendencies. Their more serious nature manifested itself by greater realism, tending to keener familiarity with the attitudes of their figures, by the frankness of the features, by love for landscape settings, and by strong colours. They became, however, soon infected with the Italianizing tendencies of their Flemish neighbours, as may be seen in the work of Jakob Cornelisz. van Oostsanen (1480-1533), who worked in Amsterdam, which is all we know of his life. The Mauritshuis has a "Salome" by this artist that bespeaks this Italian in-

fluence. The attribution of the triptych that goes there by his name might be contested. Nor can we conscientiously accord authority to the two examples attributed to him in the Ryksmuseum, if compared with his "Adoration of the Magi" in the Episcopal museum of Utrecht.

His Italian imitation had been only second-hand by way of Antwerp. His pupil Jan van Scorel (1495-1562) was the first to make the journey to Venice and Rome, for which he was nicknamed "the lantern carrier and roadmaker of Netherland art." Van Scorel was born in a little village to the north of Amsterdam, where he early lost his parents. He was sent to a Latin school in Alkmaar to be educated for the priesthood, but gave such unmistakable evidence of his artistic bent that with his fourteenth year we find him in the studio of a Haarlem painter, Willem Cornelisz., whom he left after three years to work with van Oostsanen in Amsterdam. When well qualified he heard that Jan Gossart, better known as Mabuse, had come from Antwerp to Utrecht to paint for Bishop Philip, and our ambitious young man hied himself to Utrecht for further instruction. Although he greatly benefited by his intercourse with the noted Fleming, as may be seen in many of his compositions, his master's dissolute life was too distasteful to bear for long. Many a time van Scorel had

to pay the scot in the low dives which the Southern bon-vivant frequented, even being in danger of his life when he one time essayed to rescue Mabuse from a drunken brawl. He soon left Utrecht and his teacher, and set out on his journeys, followed the Rhine, and *via* Basel reached Venice. Here a company of Dutch pilgrims persuaded him to go with them to the Holy Land. On his return to Italy he visited Rome, where the Pope Adrian, whose portrait he painted, became his patron. One will readily recognize a Titian influence in his "Magdalene," now in the Ryksmuseum. Haarlem and Utrecht monasteries claimed him alternately when he reached Holland again, and finally he entered the priesthood as a canon in Utrecht. Van Scorel may be said to be the first to have introduced portraiture in Holland. A work of his in the Boymans museum and his group paintings in Haarlem and Amsterdam are the earliest examples in this branch of art. He was an assimilative artist, easily imbibing the manner of his masters, and revealing their influence in all his work. His "Portrait of a Lady" in the National Gallery in London, shows a Dutch face with Italian tournure and expression, and eminently Raphaelesque.

The only one of his pupils known to us, Maarten van Heemskerck (1494-1574), made the Italian journey in 1533, after he had painted the

"Saint Luke," now in the Haarlem museum. In the three years which he spent in Rome he devoted himself especially to the study of Michael Angelo, manifest in his triptych in Haarlem. Many mythological subjects point to his Italian training, but these subjects were never popular in Holland, and those by Maarten have all been dispersed to foreign museums with the exception of one in the Ryksmuseum. He was a most industrious worker, designing stained glass windows, which art was then in the ascendency, as well as etching, engraving, and pen-drawing, whereby he became a property owner of great affluence. A peculiar provision in his will may be construed as a personal idiosyncrasy, although it is not far-fetched to see in it a reflection of an old Dutch sentiment — which by no means has entirely disappeared — that children are the blessing of the married state. Van Heemskerck, then, had been twice married, both unions remaining childless, and for that reason, it is said, he left a trust fund from which a yearly sum should be given to two brides whose wedding ceremony should take place on his gravestone — not an onerous condition, if we remember that, according to the custom of the times, he was buried in the church. This provision was carried out for over two centuries, the last couple being married under these conditions in November, 1789, as the records show.

History tells us of the terrible catastrophe which was the cause that so little is left of early Dutch art. During the two revolutionary decades which preceded the final casting off of the Spanish yoke in 1568, the inhabitants of the Netherlands were in constant turmoil. By the spread of the Protestant faith the people were at that time divided against each other, and an internecine warfare existed between the adherents of the old and of the new religions. Those of the old were accused, not always justly, with sympathy for the Spanish oppressor, but equally unjust was it to lay the blame for that gruesome darkness of 1566, the so-called "Image Storm," upon the adherents of the new faith. It was an outburst of anarchic passions among the lowest mob, fanned into flame by fanatic zealots, which caused a wave of destruction to sweep over Holland, and which extended even to England. The Prince of Orange, himself a Protestant, punished scores of the bigoted outlaws with death; but the harm was done, millions of treasure in sacred art had been destroyed in the plundering of churches and cloisters. The work of the artists who did not confine themselves exclusively to sacred art fared better, and more of it has come down to posterity.

The natural independence of the Dutch artists now began to assert itself. While still following

the Italian method in technic, they commenced to choose their own subjects, and Pieter Aertsen may be called the forerunner of the "little masters" of the next century, Dirk Jakobsz., Cornelis Teunissen, Dirk Barendsz., all of Amsterdam, and Antonis Mor of Utrecht, devoted themselves, albeit with some trepidation, to those group paintings and corporation pieces which the golden era brought to marvellous perfection.

Pieter Aertsen (1508-1575), born in Purmerend, had moved with his parents to Amsterdam, and after studying in Antwerp, had returned North. There he was known as a "glass painter," and many of his wonderful productions were placed in the Amsterdam churches, only to be destroyed soon after. His tall stature gave him the nickname "Lange Pier." An "Egg Dance," now in the Ryksmuseum, shows him at his best in genre painting. Dirk Jakobsz. (1497-1567), the son of Jakob van Oostsanen, has left two small militia groups; and Cornelis Teunissen (middle of the 16th century) painted a militia banquet in 1533, all now in the Ryksmuseum. Dirk Barendsz. (1534-1592) had been a pupil of Titian when, after several years' travel, he returned to Amsterdam. He devoted himself to sacred art, of which only a triptych, now in the Gouda museum, remains. Two examples of his work in the Ryksmuseum are portrait groups.

A portrait painter of greater strength was Antonis Mor (1512-1576), who first formed himself in his native Utrecht under Jan van Scorel, and afterwards visited Italy and Spain. Although much impressed with Titian's work he developed an individual style in portraiture. While in his early work there is to be seen the dry, angular method of his Utrecht teacher (note a painting now in Berlin), he emancipated himself completely, and his later portraits excel in warm colour and roundness of form, which is indicated more by the management of the colour than by the sharpness of line. He was sent by Philip of Spain to England to paint the portrait of Mary Tudor, which is still one of the prizes in the Hampton Court collection, and for which he was made Sir Anthony More. After Mary's death he became court painter in Madrid, as Antonio Moro. A number of his portraits in the Prado proclaim him the master of his craft. Wherever his work is to be seen, in The Hague, in Vienna, Paris, Brussels, St. Petersburg, or in private collections in England, one must accredit him as one of the greatest painters who had thus far appeared. He was highly paid for his work, receiving from one hundred to two hundred ducats in Spain, and one hundred pounds in England. His cosmopolitan residence has left only a few of his paintings in his native land, where his



DIRK BARENDSZ

THE FISH-EATERS

Plate v

(*See page 240*)

Ryks Museum Amsterdam

"Portrait of a Goldsmith," in the Mauritshuis, shows him at his best.

The last painter formed under Italian influences was Anthony van Blokland (1532-1585), who, after studying in Antwerp, settled in Delft. He devoted himself to religious subjects, so that most of his work is lost. The museums of Dordrecht and of Gouda each possess one of his paintings.

But it was not in the nature of the Dutch painters to be followers. The Italians themselves claimed to learn only from nature, and Leonardo da Vinci had already proclaimed that "one who follows a great master is not a son, but a grandson of nature," and that "the true artist must study and follow nature alone." Only in this way works are wrought of abiding force and vitality.

The spirit of liberty which in the middle of the 16th century was awakening among the Dutch manifested itself also among the artists. They, too, desired independence, and they sought for self-expression, unhampered by foreign domination. They sought this in their choice of subjects, in their manner of translating nature, in their colour, so distinct from southern latitudes. And we find this desire, as it was in the political arena, stronger in the Northern than in the Southern Provinces. Hence the clearly marked distinction which now asserted itself fully between the Flemish and the

Dutch schools. The former continued to follow more or less the old way. The Dutch, however, cut loose entirely from that subjection which had been the only source of their weakness. Then we behold their original genius declaring their appreciation of colour as affected by atmosphere, above all that sterling realism which shows what is — beautiful, because it is. And with even greater virility they continued until the 18th century, when, alas, nationalism weakened and they followed the Flemish, albeit a half-century later, into insignificance.

The latter part of the 16th century, then, produced the men who, preceding the dominant figure of the 17th, paved the way for the glories to come. No more ecclesiastical art — now the life of the burgher, in his home or in his assemblies of guards or guilds, portraits and more portraits, and later peasant life in landscape or inn. And when they did depict Scriptural scenes, these were clothed in the setting of the artist's surroundings, as Rembrandt did in his Holy Families, or Jan Steen in his "Marriage at Cana," in the Duke of Arenberg's collection.

While the Flemish school with few or no exceptions emanated only from Antwerp, all the Dutch cities had their guilds whose members vied with each other for eminence. The first painter who,

after the commencement of the war in 1568, essayed a militia group was the Gouda-born Cornelis Ketel (1548-1616), who after having visited England settled in Amsterdam. His "Company of Captain Rosemans," in the Ryksmuseum, shows the new direction art was seeking. His portraits excelled in vivid likeness of the sitters and were much sought after. Occasionally he amused himself by painting with his fingers and toes instead of with the brush, and it is supposed that a canvas of his, now in Gouda, was executed in this manner.

Of higher attainment was Aert Pietersen (1550-1621), of whom three paintings rest in the Ryksmuseum. The art of unconscious grouping was apparently not yet mastered, but the lively spirit of each of these heads, and the warm brown colour, add distinction. Better grouping is found in the work of the talented Cornelis Cornelissen van Haarlem (1562-1638), of whom several corporation and militia pieces are found in various museums. He worked for a year with Pourbus and Coignet in Antwerp, but his individuality asserted itself fully when he had returned to Haarlem. He was a great artist, who adopted his own method of brushing with a sure touch, and combined therewith a tasteful, though not quite correct drawing of the human form, as seen in his "Adam and Eve" in the Ryksmuseum. His "Archers' Ban-

quet," although painted when only twenty-one, must, nevertheless, be regarded as his masterpiece.

His four years older townsman Hendrik Goltzius (1558-1616) devoted himself for many years to drawing and engraving, and is considered to be the only successor to Lukas van Leiden and Dürer. Over 300 of his prints are kept *in portfolio*. They are of sure draughtsmanship and full of sentiment. Some of his beautiful portraits in black and red crayon are found in the Museum Fodor in Amsterdam. He troubled himself little with the outside world and served his art with his whole soul. Nor was he apologetic about his profession, for when a merchant chided him for desiring to make as much money with his art as he with his trade, the artist proudly retorted that there was no analogy between art and trade, because money could make a merchant but never an artist. Not until his forty-second year did he turn to painting, unfortunately imitating Michael Angelo, whom he had visited in Rome. Hence the few paintings which he left, some preserved in Amsterdam and elsewhere, are mythological subjects in the Italian's style.

With another townsman, Hendrik Cornelissen Vroom (1566-1640), appears the first one of the Dutch marine painters. He was a wanderer who left his early porcelain painting to see the world. Only his "Leicester's Arrival at Flushing," which

early records declare his masterpiece, is left us in the Haarlem museum. Jan Willaerts (1577-?) of Utrecht was another marine painter, whose battle scene of Admiral Heemskerk's victory of 1639, now in Haarlem, is very realistic. Joachim Wttewaal (1566-1638), also of Utrecht, was at first a glass worker, but later combined painting with dealing in hemp and flax. Two portraits, of himself and of his wife, are in "Kunstliefde," Utrecht. Of Abraham Bloemaert (1564-1651) The Hague and Utrecht have each a painting which show him more affected and stilted. He rarely painted from life, under the impression that his imagination and invention would produce better results. His eldest son, Hendrik (1601-1672) followed entirely his father's technic but turned more to nature for inspiration.

Abraham was the antithesis of his Delft contemporary Michiel Jansen Mierevelt (1567-1646), who devoted himself exclusively to portraiture, in which he became greatly renowned. With him the golden era of the 17th century school dawned on Holland. He and Moreelse, Ravesteyn, Hals, and others contributed to the lustre of that century. They must, however, be placed among the predecessors of Rembrandt because they commenced to work a decade and more before the great master appeared; and principally because they were not so much, if

at all, influenced by that overpowering genius. But to return to Mierevelt. His portraits excel in simplicity and truthfulness, and are full of character. A large number are still left, of which the Dutch museums have their share. His son Pieter (1596-1623), also a portrait painter, executed the "Anatomy Lesson," now in the hospital at Delft, after the design drawn by his father, which is considered only second to Rembrandt's. He died when only twenty-seven, and little remains of his work.

Another pupil of the elder Mierevelt was Paulus Moreelse (1571-1638), who after a short stay in Rome, where he devoted himself to historical painting, returned to his native Utrecht and became entirely occupied with portraiture. His work does not come quite up to the mark of his master, as his expression is often thin and flat, and his colour coarse and cold. Unfortunately we have lost in the fire of Boymans museum no less than six of his seven portrait examples, among these his masterpiece, the life-size portrait of Admiral Jan Pietersz. Coen. A portrait of a Lady has since been given to the Rotterdam museum. Amsterdam and Utrecht show examples.

Higher than Mierevelt or Moreelse stands a third portrait painter, Jan van Ravesteyn (1572-1657), whose portraits and militia pieces show even

stronger features of vitality, unconscious arrangement, and in colour anticipating Rembrandt's golden brown. Ravesteyn may be called the first who gave an historical character to the guild and militia groups. I might note here another reason why these men, down to Frans Hals, should be placed among the precursors of Rembrandt. It is found in the different management of light. With Rembrandt the new expression of light-effects, the dominance of chiaroscuro, may be hailed as a discovery. These men still continued the even lighting of their figures, preferring, as Vosmaer expressed it, "the clearness of history to the sparkle of poetry." We will see that van der Helst, although Rembrandt's pupil, preferred this method of even lighting to that of his master.

The St. Lukas Guild of Haarlem had become renowned for its members, among whom we count Pieter Soutman (1580-1657), who early left his native place to study with Rubens. On his return he became so sought after for his portrait work that he could with difficulty fulfil all his commissions, so that he was not able until 1642 and '44 to complete the "Officers' Reunions," which are in the Haarlem museum. Another Haarlem member was Frans Pietersz. Grebber (1573-1649), who painted several corps-de-gardes, and whose son Pieter (1590-?), who called himself de Grebber,

showed to a greater extent the southern influences of Rubens, with whom he had worked, as evidenced in his "Barbarossa and the Patriarch of Jerusalem."

In Amsterdam there was at this time a painter who turned away from the independent course of Dutch art and from its inherent strength of national character. Pieter Lastman (1583-1633) journeyed as "A young man of great expectation for art" to Italy, where he was greatly attracted to Caravaggio for colour and light effects, and to Adam Elsheimer for his attractive manner of brushing and mythological subjects. Lastman applied these traits in the scriptural selections by him, now in the Ryksmuseum. Rembrandt received from him his only glimpse of Italian art during the six months he was in Lastman's studio.

Another pupil of Elsheimer, Cornelis van Poelenburg (1586-1667) remained faithful to his master to the end. Of graceful style, his attractive little panels fell greatly to the taste of his public. His small cabinet pieces are spread far and wide, but not in the Netherland galleries, for only two are found in the Ryksmuseum. His work was dainty, beautiful in line, clear and tender in light effect, but giving more or less the impression of effeminacy.

Only a few artists of this period remain who



FRANS HALS

THE PAINTER AND HIS WIFE

Plate VI

(*See page 281*)

Ryks Museum Amsterdam

sought their training in Italy. Gerard van Honthorst (1590-1656) followed more Caravaggio's stronger touch than Elsheimer's finer brush. Owing to the strong light-contrasts of his night pieces, whereof his "Soldier" in Rotterdam is an excellent example, he was called *Gerardo della notte.* His paintings in Amsterdam and The Hague show the wide range of his talents. Born in Utrecht, he settled there on his return to the fatherland, but made frequent visits to other places, even to England, where several canvases remain. With a different early training he might have attained to far greater eminence. One feels in his work how his inherent broad, forceful manner was handicapped by academic rules which he could not or would not shake off. His portraits especially are cold and thin. Of Leonard Bramer (1595-1674) the Rijksmuseum possesses the only example in the Netherland Galleries. His method of juxtaposing light and shade are in Elsheimer's manner.

Roeland Savery (1576-1639), although born in the Southland, spent his best working years in Utrecht after 1613. He was inspired by the Tyroler Alps, but is somewhat artificial and cold in his work. A few mythological subjects from his brush are to be seen in different collections. David Vinckbooms (1578-1629) was another immigrant

from the South, who lived most of his life in Amsterdam, and painted in Savery's style.

Joris van Schooten (1587-1651), born in Leyden, had been prevented by his parents from travelling, and quietly remained his whole life as an honourable householder in his native city. His work shows this lack of wider views. In his portrait work, seen in Lakenhal, the figures stand alone, without any cohesion or relation. Little is known of his private life, nor of some other painters who must be classed in this period. These are Cornelis van der Voort (1576-1624), Jan Pinas (1583-1631), Jacob Lyon (1587-1658), Jan Lys (who died in 1629), Adriaen van Nieuwland (1587-1658), all of Amsterdam, who are represented in various galleries with portrait groups or other subjects, some showing foreign influences.

The closing figure of this period "before Rembrandt" now looms up with significant force. His is the honour to add the greatest glory to the 17th century school of Dutch art next to the "King of painters." Preceding Rembrandt in birth by fifteen years, and never swerving from his own individual genius, we must accord him the place of the master who has brought portrait painting to an eminence which has never been surpassed, even by Rembrandt, and who vies in this with Velasquez for the crown of supremacy.

Frans Hals (1584-1666) came from an old burgher family of Haarlem, the archives mentioning the family name for two centuries before his birth. Through the stress of the times his parents had left the city some time after it was taken by the Spaniards, and Frans was born while they were in exile in Antwerp. Little is known of his early years. Since the family returned to Haarlem when Frans was about twenty years, he may have received some training in the rudiments of his art in the Flemish city. Not a trace of this is visible, not even in his first known work, dated 1614, a portrait of Johannes Bogardus. It is, however, more plausible to assume that these early years were practically wasted, that the unsettled condition of the family as refugees, constantly waiting to return home, had its effect on the young man in preventing him to prepare himself for any life-work, and that evil associations may have led him into habits which later developed to a regretful irregularity of life. It is more likely that his natural bent was only heeded when, on their return to Haarlem, Frans entered the studio of Karel van Mander, a mediocre painter who occupied himself also with writing on Art.

The work of Hals of his first ten years is entirely lost. It must have been of brilliant promise, for in 1616 he had received already the important

commission to paint "The Twelve Officers of the Archers of Saint George," now in the Haarlem museum. It shows thus early the mastery of his craft, and those individual traits only to be found with one who was born great. The same year we find him summoned before the magistrates on the charge of "mishandling" his wife, whom he had married some six years before. His drunken habits were the basis of the reprimand he received. His wife died soon afterwards, and he found a more congenial companion in his second venture into matrimony with Lysbeth Reyniers. Since they lived together for nearly fifty years we must suppose that she made allowance for his habits and tactfully restrained him from too many excesses. There seems to be perfect good-fellowship between them in that portrait of himself and Lysbeth which hangs in the Ryksmuseum.

The accounts of his dissolute ways are as usual much exaggerated. That Hals was intemperate and improvident must be conceded, but no mere wine-bibbing sot, as he has been called, could have been granted association with the best citizens of his town, nor could he have produced the masterworks which have raised their author on such a high pedestal in the hall of fame. Unfortunately his art soon lost its hold upon the people, and although Hals received commissions to the last, these

were ill-paid, and this, coupled with his manner of life, brought him into dire financial straits. The city council provided for him, from 1662 to his death, with a pension of two hundred Carolus guilders, a considerable sum for these times.

While Rembrandt surpassed Hals only in one respect — in the romanticism of his light-effects — Hals was his equal in every quality which goes to make a master of masters. No man has ever surpassed the Haarlem genius as a technician. The *manner* of painting, like execution in music, is of the greatest importance. The manner of Hals was bold, imperial, its power subdued and graded according to the importance of the parts; but above all of an ease and assurance, without correction or emendation, that verges on the miraculous. There was progress even in his magical touch, whereby the sparkling virtuosity of his earlier years developed towards greater refinement, harmony, and sobriety in his latest paintings, expressing himself ever more concisely and yet more clearly.

The vitality, the frankly human side of his portraits, strike us because the character of his sitters has been apparently recognized without searching, keenly caught on the self-revealing instant, and transmitted to the canvas so that it pulsates with life — life itself. Yet, no vulgar trickery for illusionary deceit — anything but that. His work is

frankly painting. His portrait is a painted man or woman. But herein becomes Hals the superior of all rivals, the inimitable marvel that, while we see his broad dabs and dashes and count the strokes that go to make mustachios or beard — still the person appears in his *ego*, with the laugh or smile that reveals the soul.

Nor is he a whit less wonderful in his composition, another important factor in painting. Every writer on Hals, as far as I know, has regarded composition as his weakest point. Unjustly so. Composition is not only the arrangement of subordinate parts towards one focal centre. It may also mean the arrangement of various parts, which by equal lighting have become of equal importance, in such a manner that, when viewed at the distance when the whole may be seen at one glance, there is a perfect equilibrium, a graceful arrangement of the primary spots to an amalgamated and unified whole. In this manner of composition Hals was supreme. Look at his archers pieces in Haarlem. True, each individual could be taken out and studied in detail, yet each is needed in the combination. And these men did not just happen to stand and sit and act the way they do — it only seems so. The artist arranged and composed them, and the artlessness of his seemingly unconscious grouping reveals "the art that hides art." Even with his

lack of aerial perspective, whereby all figures of his group pieces seem to be principal, their co-relation, their harmonious arrangement, and the subjection or elaboration of detail create what in music is called melody.

And his colour is supreme. He touched a rich and ever more mellow palette with his brush as with a magician's wand, and improvised, created his chromatic scale with subtle intensity. How colour can speak he showed in his flat painting, from which Manet and Whistler drew their inspiration. How colour can model, aye sculpture, he showed in his tones and values. Here he dashes a full-loaded brush, there he flows his colour in smooth tints along the folds of gown or collaret, but always with a superb freedom and breadth that is kept perfectly in control and subordinates his richest masses with the greatest delicacy to the flesh tones. His colour has never that mosaic or marquetry look of his modern imitators.

His lighting is uniform and evenly distributed, a subdued daylight that did not affect the harmonious assertion of each shade. Only for a few years, between 1635 and 1642, he seems to have been somewhat under Rembrandt's influence, as may be seen in the group piece in Haarlem, painted in 1641, and in "The Lean Company" in the Rykmuseum. He only experimented, however, during

these years with the new idea of chiaroscuro, for the archers piece of St. Joris, painted in 1639, has no Rembrandtesque qualities. To the end he adhered to his own conception of the light problem, which ignored the possibilities of strong contrast, and he was satisfied to use light, well tempered and diffused.

The narrowness of his field of labour, which confined itself exclusively to portraiture, including the portraits of types, as "The Jolly Man," "Hille Hobbe" (in Berlin), and "The Jester," was of his own choice. He did not lack imagination to produce genre, so called. But his time was sufficiently occupied with the commissions that came to him to satisfy the good-natured bohemian, not burdened with any overweaning anxiety to drain his vitality by excessive labour. If rest is the means to recuperate strength, he must have rested a great deal to enable him to keep on working with scarcely diminishing power until past eighty.

The neglect in which he fell during his later years continued for generations, when he was scarcely deemed worthy of honour. His paintings even to within fifty years ago could be bought for a song. As late as 1852 the "Portrait of Himself and Wife" in the Ryksmuseum brought at the Six van Hillegom Sale only $240. But then the tide turned. Public recognition has now accorded him



THE OFFICERS OF THE CORPS OF ARCHERS OF ST. ANDREW

FRANS HALS

Museum Haarlem

Plate VII

(*See page 347*)

his true place among the foremost painters of the world, one who justly fills the second place in the glorious galaxy of the Masters of the 17th Century Dutch School.

CHAPTER III

REMBRANDT

THE "King of Painters" stands supreme in the School of the Netherlands, excelled by none, equalled by only a few of the masters of other times and countries. He was one of the heroes of Art, a genius, at once Dutch and universal, belonging to the 19th as to the 17th century.

The prodigality of his power was developed by painful study and the laborious acquisition of knowledge. He was always keen to know what men had done before him, as we may see from his large collection of the drawings of Dürer, Cranach, Lukas van Leiden, Marc Antonio, Mantegna, and others, which he bought for use as well as for the love of beautiful things. And he profited by their teaching, as evidenced in some of his works, paintings and etchings. But after acquiring knowledge he trifled with it afterwards and became the most original of painters, creating out of all the technics available to him one peculiarly his own.

While he was not the first to enter into the secret of the marvellous effect of light and shade — for some of his forerunners had already essayed this problem of chiaroscuro, as we have seen in the previous chapter — Rembrandt was the first to develop to perfection the concentration of light and the diffusion of luminosity from the deepest shade. In this he became the inspirer, not only of his pupils and of his contemporaries, but of all pictorial art that came after. His method became a new direction in art expression and must be regarded the characteristic feature of the Dutch school as it now gradually developed. These painters were the first and always remained the foremost to depict "the poetry of chiaroscuro."

Rembrandt's life (1606-1669), like his pictures, shows strong contrasts of light and shadow, with the dark predominating; for which his early biographers would hold himself mainly responsible. It is amazing that in the light of recent researches those old stories to the master's detriment are still revamped. The well-known German author Richard Muther, a critic of established reputation, recently went a-haying in his book "Rembrandt, Ein Künstlerleben," in which he cites many things which have for long been discarded by such reliable biographers as Vosmaer, Michel, Neumann, Fromentin, and Bode. We need not cite any of the

critical romancings in which Muther indulges. He lays, however, unfair stress, that savours of malignancy, on Rembrandt's private life. He accuses him of having been a wine-bibber, squandering his substance in debauchery, and that later the copious wine-cup was replaced by the gin bottle. Rembrandt became the butt of gamins, according to Muther, who claims that Sandrart, Rembrandt's contemporary, "saw the master with staring eyes swagger past the junk-shops of the poor quarter." Thus speaks a present-day author who persists in perpetuating the slanderous stories spread by jealous and envious fellow artists, like Sandrart — an insignificant painter of those days who also set himself up as a writer and critic, and whose drivelling tales were further spread by Houbraken, the Vasari of the 17th century Dutch school, who, like Vasari, lent always a willing ear to any stories that might come to him through studio gossip. The reports which he chronicles are all untrue and unfair exaggerations of Rembrandt's unpractical habits, and of the weaknesses of his artist nature, which, nevertheless, did not manifest themselves by that moral obliquity of which the master has been accused.

It is fortunate that we are able at last to discard such silly aspersions in the light of indisputable documents which Dr. Hofstede de Groot, of

Amsterdam, published last year. He collected 431 of extracts from old archives, and these illuminate clearly Rembrandt's life, if read in conjunction with the psychology of the master's works. Their obvious import is that Rembrandt was a bad manager, with a passion for collecting artistic objects, however costly, but at the same time absorbed in his work and his home, affectionate, and sensitive to spiritual impressions. This last may be seen in the serious manner in which he treated his many scriptural subjects, notably the "Christ at Emmaus," now in the Louvre.

Let us pass to the indisputable biographical data as they may be collated from various sources.

Rembrandt Harmensz. van Ryn was born on the 15th of July, 1606, not in his father's mill, as Houbraken used to tell, but in the comfortable dwelling in the Weddesteeg near the Wittepoort of Leyden, as Vosmaer has discovered. His parents, Harmen Gerritsz. van Ryn and Neeltjen Willems van Zuitbroeck, were well-to-do, and when young Rembrandt was thirteen years old he was sent to the preparatory school (now called the Gymnasium) of the Leyden University. But the youth did not take kindly to classical studies — in fact he never was much of a reader except of his Bible. In the inventory of his possessions, taken in after life, besides this well-worn Bible, only fifteen books are noted.

His artistic bent found training in the studio of Jacob van Swanenburgh, a local painter of whom little else is known, where for three years he learned the elements of his profession. At the age of seventeen we find him in Amsterdam with Pieter Lastman, who had studied in Italy and had felt the influence of Caravaggio and of Elsheimer. Some of Lastman's pictures offer contrasts of light and shade which seem to foreshadow the great works of his pupil. But Rembrandt stayed only six months with this teacher, as he did not find any advantage to be gained, his work then already outstripping that of his master. He returned to Leyden, and using the members of his family for models he equipped himself fully to accept commissions for portraits, which soon came to him. His earliest known picture, a "Paul in Prison," now in the Stuttgart museum, is dated 1627. He refused to go to Italy as advised, disclaiming any desire to follow in the ruts of his predecessors, and already conscious of his individual power. As early as 1628 he received his first pupil, Gerard Dou, a lad of fifteen.

To widen the scope of his opportunities Rembrandt returned in 1630 to Amsterdam, and in the next year completed his well-known "Simeon in the Temple," now in the Mauritshuis, which at once proclaimed his large conception of compli-

cated compositions. A slight change in the study-heads and portraits of this time shows that he had become acquainted with the work of Thomas de Keyser. His reputation became, however, fully established by that marvellous creation, "The Anatomy Lesson of Prof. Nicolaes Tulp" — a wonderful performance for a young man of twenty-six. Twice before a scene from the dissecting-room had been attempted for Surgeons' Guilds — by Aert Pietersz. of Haarlem in 1601, and by Pieter Mierevelt in 1616. Although Rembrandt must have known these compositions, his presentation of Prof. Tulp's Lesson indicates that vital point which distinguishes his group paintings, guild or militia pieces, above like compositions by all other masters of his time. The latter present in these groups frank portraits, often leading to division of interest, no matter how skilfully arranged, the portraiture being the primary motive. With Rembrandt we always find, together with the portraiture, a vital scenic presentation in which all members bear an harmonious part.

Rembrandt had taken up his abode in Amsterdam with Hendrik van Uylenborch, a painter and dealer in works of art, where that passion of collecting was aroused which was to be the cause of all Rembrandt's financial misfortunes in after life. There he met van Uylenborch's cousin, Saskia, a young

Frieslander, an orphan who was temporarily staying with another relative, Dominee Sylvius. In June, 1634, they were married and the happiest years of the painter's life followed. There were no clouds on the horizon. His income was large for those times. He was a most industrious worker, then painting forty pictures in a year. For his half-length portraits he received five hundred guilders, for his scriptural subjects as much as 1,200 guilders. For the "Night Watch" he was paid 1,600 guilders. In those years of his married life his annual income must have been from 12,000 to 15,000 guilders, which would be equalled at the present day with 25,000 to 30,000 dollars. To this must be added Saskia's dowry of 40,000 guilders, and various legacies from his mother and from several of Saskia's relatives. But that he lived freely is shown when at Saskia's death, after eight years, their joint property amounted to only 40,750 guilders, his possessions consisting principally of jewelry, art objects, and collections of drawing and engravings. The house in which they had moved on the St. Antonie Breestraat [1] was not paid for, and various sums of borrowed money, carelessly neglected by the artist for

[1] This house was acquired by the City of Amsterdam during the celebration of the tercentenary of Rembrandt's birth in 1906, and has been restored to the condition it was in when Rembrandt occupied it, serving as a memorial museum.



REMBRANDT THE NIGHT WATCH *Ryks Museum*

the sake of adding to his collections, ominously foreshadowed the dire fatality.

During these happy years the master's work is signalized by its richness of colour, the dramatic action of the figures, and the perfection of his light painting. From 1633 to 1639 he completed the "Passion Series," the various Saskia portraits, and several of himself, the "Samson Propounding the Riddle at the Wedding Feast," in Dresden, "The Good Samaritan" of the Louvre. In 1640-'42, the last of these joyful years of his wedded life, he wrought several magnificent portraits, notably "The Gilder," a portrait of Paulus Doomer, which is now in the Havemeyer collection of New York, and the "Night Watch." These were also the years of greatest popularity, when the leading citizens of Amsterdam vied with each other to receive him. Among his friends were counted the Secretary of the Stadhouder, Constantin Huygens, a poet and scientist; the Mennonite preacher Renier Anslo; the Rabbi Manasseh ben Israel; the Burgomaster Jan Six, who received him frequently at his country seat at Hillegom; the Collector of Revenue Uyttenbogaert; the goldsmith Janus Lutina; the Burgomaster Cornelis Witzen, and many others.

Three children Saskia bore him died in infancy, but in September, 1641, Titus was born, who lived

to manhood. The thirty-year old mother, however, died the next Summermonth, and with her departed all Rembrandt's joy of life. Saskia in her will left all her property to Titus, subject to Rembrandt's use during his life or so long as he remained unmarried. Why Saskia made this peculiar provision, which was not altogether customary in those times, we know not. But it had a portentous bearing and proved of serious consequences later on. Rembrandt, in his sorrow, devoted himself exclusively to his art. Many of his most beautiful scriptural subjects, with spiritual depth, date from these years. He also added landscape to the subjects of his painting and etching.

The years which followed, from 1642 until the time when Rembrandt was declared a bankrupt in 1656, have furnished most of the tales derogatory to his character. It must, however, be borne in mind that with all the moral correctness of public opinion as to social doings, the friends I have enumerated above did not forsake him, many helping him financially to stave off the insolvency proceedings. The Six family, then one of the most prominent in Amsterdam, always remained loyal to him, for the famous portrait of Jan Six must, according to Vosmaer, be placed in 1656, or according to Michel and Bode in 1660 (Smith's Catalogue Raisonné places it in 1644, which, judging by its

colour and technic, is erroneous). These friends would not have remained with him had there been any truth in the tales which are to this day mongered. Something occurred in 1649 which tested their loyalty and which is the basis of many of the evil reports.

When Saskia died, leaving him with the few months old babe, Rembrandt had as housekeeper in his large house in the Breestraat a woman of uncertain temper, Geertge Dirx, the widow of a trumpeter. She must have been warmly attached to young Titus, for in 1648 she made her will in favour of her charge. But in the following year she left Rembrandt's service, most probably on account of jealousy of Hendrickje Stoffels. This young woman had some time before come as her assistant in Rembrandt's household. We know her features well from various portraits the master painted. These features are pleasant, with gentle eyes, and a modest womanliness of character. After Geertge Dirx left the house Rembrandt desired to protect his child Titus as to the disposition she had made of her property, and voluntarily settled an annuity of 60 guilders on her, paying her also 150 guilders in hand, on condition that she should not alter her will. It was an unwise move as to further developments, for the woman shortly afterwards accused him of illicit intercourse with

her and of a breach of promise to marry. Rembrandt stoutly denied the accusation, but his voluntary pecuniary settlement upon her weighed against him before the "Commissionaries of Marriage Affairs," and they condemned the painter to pay Geertge 200 guilders instead of 60 guilders per annum. The indignation of the master knew no bounds, and in his passionate resentment of the injustice done him he assumed the very relations with Hendrickje Stoffels of which he had been unjustly accused by Geertge. Unjustly, for Geertge's unreliability is shown by the fact that in the following year she had to be placed in a madhouse at Gouda, where she died shortly afterwards.

Rembrandt's relations with Hendrickje must have been sufficiently discreet not to arouse the estrangement of his friends, while much later, in his declining years, they were regarded by their neighbours on the Rozengracht as lawfully wedded, and Titus always treated her with affection as his second mother. No record of a marriage is, however, in existence. That Hendrickje was constrained by a sincere love for the master may be seen in her faithful care for him to the time of her death, and in the public reproach she was willing to bear, when in 1654 she was three times cited to appear before the Church Council for living incontinently with Rembrandt, was publicly reproved,

and excluded from partaking of the Lord's Supper. It is here to be noted that Rembrandt was also cited, but only the first time and apparently by mistake, so that we may presume that he did not belong to the State Church, but more likely to the Mennonite congregation. A child by Hendrickje was buried on August 15, 1652, but on October 30, 1654, another child was baptized which received the name of Cornelia, after the master's mother. Cornelia, some years after her father's death, married a painter named Suythoff, with whom she emigrated to the East Indies, where in 1678 her first son was baptized with the name of Rembrandt.

There is no doubt that Rembrandt would have married Hendrickje had it not been for the clause in Saskia's will. This would have compelled him to pay the principal of her legacy in full to the guardians of his son Titus. He was no longer able to do this, as his finances were becoming more and more involved. And finally the storm broke. Money-lenders and the holder of the mortgage on the Breestraat house became insistent. During these years Rembrandt strained all his powers to stay off the inevitable, executing an unusually large number of pictures and etchings, which include several important works, among others "Professor Deyman's Anatomy Lesson." But all his income

went to pay the interest on his many debts, barely leaving him living expenses, and at last he was declared bankrupt in 1656; an inventory was taken, all his possessions were sold for something under 5,000 guilders, and his house for 11,218 guilders. It appears that all that was left to Rembrandt were the plates of his etchings and his painter's materials. After moving about from place to place, we find him at last in a modest little house on the Rozengracht. For a time his position seems to have somewhat improved. Hendrickje and Titus formed a partnership to deal in works of art, employing Rembrandt as expert and adviser, for which they were to give him board and lodging. It was a disinterested scheme to save to the master some of his earnings, which were legally impounded for the payment of his ancient debts. Titus went from door to door selling his father's etchings, which probably brought in most of the earnings of the humble firm. It was not an instance of Rembrandt's avarice, as Houbraken puts it, but proof of the son's devotion which lightened the master's declining years. That this love surrounding him caused the flame of genius to burn again brighter we see in the marvellous portrait group of the "Staalmeesters," the Syndics of the Drapers' Guild, which Rembrandt painted in 1662.

There is an old tradition that Rembrandt visited

England in 1661, but the slight evidence in support of this cannot weigh against the improbability that in the straitened circumstances of that time he would also have overcome his aversion to travel.

With the year 1662 sorrow came to him anew. His faithful Hendrickje Stoffels died, and Titus alone became his father's support. In November, 1665, the sum of 6,950 guilders was finally adjusted to Titus out of the bankruptcy proceedings as the balance of his mother's bequest, and in 1667 the young man married his cousin Magdalena van Loo. All too soon this happy union was broken, for on the 4th of September, 1668, the grief-stricken father followed his son to the grave. A year later, on October 8th, 1669, he himself was laid to rest in the Westerkerk.

Rembrandt's character can be readily traced from the documents that have been collated, from the physiognomy of the portraits of himself, of which he painted a large number, and from the psychology of the subjects which he depicts. The biographical data which we have considered give us already an inkling of his character — do we not recognize, however, the inner man more fully in the work he has produced, especially his own portraits? For in every great work of art we can see the subject passed through the alembic of the painter's own soul. When we look then at those vivid

heads of his self-portraits, and are arrested by the depth and poignancy of their eyes, we realize the bright, clean manliness of the artist who stamped upon these features, no matter at what age he gives them, his own nobility. That same spirit emanates from all the portraits he painted. In his deep sympathy with sheer humanity he paints burgher or boor, beggar or burgomaster, still all are imbued with his own never failing dignity of character. He always prefers character to beauty. His men's heads are often fine, his heads of old women exceptionally so, only occasionally a passable Dutch maiden, while his squalid Bathshebas and Susannas certainly were not painted with any lustful eye, or even to extol the delicacy of line and form which tend to prettiness. The artist saw beauty elsewhere. To him the ugliness of features and hands and of the nude body could be made expressive of beauty as the vehicle of his vision of the action of light with its glints of surprise, and of colour in its golden harmony of broken tints. What cared he whether others were pleased, so long as his independent mind had free scope to create beauty as *he* saw it. And deep-seated in his nature was a trait, never wholly absent from any of his works, but especially noticeable in his biblical compositions — that of reverence. There is a serious spirit felt in his work, lending such essential power to



REMBRANDT

THE SYNDICS

Plate IX

(*See page 233*)

Ryks Museum
Amsterdam

his creations that even anachronistic details, or incidents which might turn the thoughtless to levity, are put out of obtrusive sight. Rembrandt's spiritual side was not shaped by dogmatic tenet or churchly creed. His intense humanism was reverent before the divine in nature, which he recognized and worshipped.

Every mental giant sooner or later becomes the victim of diagnosis and analysis, and Rembrandt's individuality has always been a tempting subject for the dissecting scalpel of the student of psychology. Eugène Fromentin, the only notable painter who was also a good critic, has for long been regarded the best commentator on the Dutch master. In fact his penetrating, illuminating analysis that Rembrandt was compact of two natures: one the realist, the other the idealist, has been tacitly accepted by all that have come after him; even to the point where Fromentin claims that the whole secret of Rembrandt's art is found in the struggle between these natures, which this otherwise keen critic asserts "clog, hamper and embarrass each other" — and herein Fromentin is carried away by his specious argument, and he undoes the force of his analysis and leaves the problem again unsolved. Nay, rather this dual nature of realism and idealism was in supreme harmony. Sometimes the one would assert itself more strongly,

then again the other, but always supporting each other. When the realist prevailed, as in the "Anatomy Lesson," the "Syndics," and most of his single portraits, the idealist would put in those inspired touches of light play which raise the work to unreached heights; when the idealist predominates, as in the "Christ at Emmaus" and most of his scriptural pieces and landscapes, he is supported by a realism that is insistent in its recognition of the dialect of the common people. There is not a single figure in any of his paintings, emerging out of the obscure into the light that bathes it with a mystic glow, that is not at the same time filled with the sentient humanity, the pathos, joy, energy of real life. Were there conflict there would be failure, splendid failure, forsooth — but is there one painting to be called such? The "Night Watch" is also for this reason the greatest painting in the world, because it is the perfect, most harmonious union of idealism and realism ever reached. Rembrandt was a prose-poet — in art what Shakespeare was in literature with Balzac added; a mighty dreamer who yet saw the dim people of poverty, the crooked and the lame, the wan and the smiling, the sick and the strong, and counterfeited these with startling expressiveness.

A different problem presents itself in Rem-

brandt's manner of painting. We must usually look in an artist for development, expansion, a gradual growth to fullest fruition. But the startling enigma arises when we study Rembrandt's work that we find little distinction between his early and latest work. It is generally stated that as time went on his style was marked by an increasing breadth of treatment, that he passed from a firm, somewhat frigid technic to an amazing boldness of handling. But let us compare the first and the last of his most important paintings. In the "Anatomy Lesson" and the "Syndics" we find very little difference. There is the same individual aggressiveness of each head, the same smoothness, if you are pleased to call it so. Then take the portrait now in the Hermitage and painted in 1637, of "Jan Sobieski," others call it "The Man with a Fur Cap," while Mantz suggests it to be a self-portrait — compare it with the portrait of "Jan Six," painted twenty years later, and again there is the same broad treatment and the same subsidiary arrangement of costume enhancing the interest in the human document. And in his first composition with a number of figures, the "Simeon in the Temple," dated 1631, and painted when he was only twenty-five years old, I find many of the same wonderful characteristics of the "Night Watch," its ingenuous grouping, its dignity, beauty and

vitality of the characters, and the same centre of light with its gradations. Just as we have in his etchings — for as we know Rembrandt is also called "The King of Etchers" — some broadly done plates in his earliest years and some delicate ones towards the close. These are facts which cannot be explained away, and which tend to show that Rembrandt from the first with the potency of genius grasped what by others must be learned by painful apprenticeship. He was what Michel calls him, "an artistic Prometheus who stole the celestial fire." He moved in a cycle of masterpieces of which the last was no more perfect than the first.

In one respect, his essential characteristic of light, a development is to be noticed. Rembrandt created a light all his own, in its concentration and its radiation of luminosity to the deepest shades. This juxtaposition of light and shade, or chiaroscuro, did not lie as with Caravaggio, in the brutal opposing of livid whites to opaque blacks, but rather in the blending by imperceptible gradations of the most brilliant light with the deepest shadow, bathed in an ever luminous atmosphere. And in this the master grew from first to last until Rembrandt's light, at which many imitators and followers have essayed to light their own torches, has become the supreme, unmatched product of this incomparable genius.

If we call a colourist one who uses the gamut of pigment with more or less harmonious abundance, Rembrandt may not be called a colourist in the sense that the Venetians excelled. His palette was too reserved and simple. But if a colourist be one whose masses of hue and tint are kneaded through the figures to express their meaning; who uses colour, not lines, to draw with singular vivacity his solid forms, whose sparkling brush adds here and there a touch of brilliancy that dazzles — then Rembrandt need not stand behind Titian as a colourist.

It is the natural course that when a man cannot be reached, the puny ones will try to pull him down, and Rembrandt had many detractors. To de Lairesse Rembrandt's paint ran down his pictures like mud; Houbraken laments the unfinished state of many of his pictures; Hoogstraten cavils at less edifying incidents in some of the master's compositions; a rhymester of his day deploringly exclaims: "Oh, what a shame, that a man with such talents didn't go to Italy to learn how to paint!" And Ruskin, in one of his bilious moods, announces that "Vulgarity, dulness, or impiety will indeed always express themselves through art in brown and gray, as in Rembrandt." Nor did his own people quite understand him. Although his powerful influence has been indelibly impressed upon the

art of his time, there were many that questioned his methods. In 1654 he received 75 guilders from a rich Portuguese Jew, Señor Diego d'Andrada, as advance payment for a portrait of a young girl, which, on completion, was not satisfactory to the captious amateur. By notarial act he notified Rembrandt to make the portrait like the original, or return the money. This the artist refused to do and, further, demanded satisfaction for the insult. The only concession he would make was to allow the portrait to be submitted to the judgment of a jury from the St. Lukas guild, after the remainder of the price should have been paid. In case of refusal he threatened to put the portrait with some other pictures at public sale. The dissatisfaction of several of the sixteen persons who each had paid a hundred guilders to be represented in the "Night Watch," because they had not all been treated alike, is in the chronicles. So even Rembrandt had his troubles, like "The Baronet and the Butterfly."

More overwhelming evidence of this inability to comprehend the master's art is, however, found in the ease wherewith his paintings gradually disappeared from his native country. Of the four hundred paintings now located, Holland possesses less than thirty, while Germany has one hundred and eight, Great Britain over ninety, sixty being in

private collections. In France there are fifty-eight, and in Russia forty-four. The prices at which Rembrandt's paintings could be purchased during the century after his death read like fairy-tales, of which, for the curious, I will relate a few.

A self-portrait was sold in 1687 for $2.40; the "Christmas Night," now hanging in Buckingham Palace, was sold in The Hague in 1692 for $61. The "Christ," now in the collection of A. von Carstanjen of Berlin, brought at a sale in Amsterdam in 1694, thirty cents, while a portrait sold in 1702 for forty cents. The "Jan Sobieski" brought in 1707 $18.80. The "Raising of Lazarus," now in the Yerkes collection of New York, brought $42 in 1727. The "David Playing the Harp before Saul," which the Dutch Government a few years ago acquired in Paris for $40,000, left the country in 1747 for $21.60. The "Christ at Emmaus" of the Louvre was sold in the Willem Six sale, in 1734, in Amsterdam for $68. "Christ with the Woman at the Well," which was in the Rodolphe Kann collection and has recently come to America, was sold at the Hendrik Trip sale, in 1740 at Amsterdam, for $2.25. And in 1749 a large landscape by Rembrandt could be purchased for $1.20.

Such was the disrepute into which Rembrandt fell, which posterity has taken upon itself to

avenge. Yet we cannot bear too hardly upon his contemporaries. Rembrandt's art was too original, revolutionary almost, to be easily grasped and understood. His art of manipulating paint, masterful in its attainment, and with the highest refinement, was at first an unknown tongue. It spoke a language which had to be learned to be understood. He was a seer, a prophet — and for a time his voice was like that of one crying in the wilderness. But still he was the glory of his age, the sun that ruled among the constellations.

Truly we may say of that age of 17th century Dutch art, where we have the glorious gold of Rembrandt, the more quiet glow and silvery sheen of Hals, and the sparkling brilliancy of the lesser lights — the Sun, Moon and Stars were there.

We will now turn to these lesser lights that shone in the golden era.



REMBRANDT

THE JEWISH BRIDE

Plate x

(*See page 269*)

Ryks Museum
Amsterdam

CHAPTER IV

HIS CONTEMPORARIES — THE PORTRAIT AND FIGURE PAINTERS

FUSELY says: "Resemblance, character, costume are the three requisites of portrait painting; resemblance distinguishes, character classifies, and costume assigns place and time to an individual." This analysis being true, the Dutch portrait painters of the 17th century may be classed among the ideal performers of the craft.

I have spoken of several portrait painters who, although born before Rembrandt, worked contemporaneously with him, but were for various reasons not particularly influenced by his overpowering genius. There were others, also born some years earlier, who in later life manifested a decided reflection of the master's new thoughts as to light and colour.

The first of these, Thomas de Keyzer (1597-1678), holds the peculiar position of first arousing Rembrandt to the possibilities of portraiture, and afterwards himself adopting several of the great

master's characteristics. He opened his career, as the younger Mierevelt had done, with a scene from the dissecting room, of Dr. Egberts, but afterwards devoted himself principally to portrait painting. His warm colouring and truthful characterization developed gradually, his colour at the last approaching Rembrandt's. Many of his works are found in foreign museums, The Hague, however, possessing his two best works.

In Cornelis Janssen van Ceulen (1590-1664) we can only detect Rembrandt's influence in his later years. In 1618 he went to England, where he remained for thirty years, being greatly influenced by van Dyck to acquire a certain finesse of pose. Many of his works are distributed in English collections. After his return to Holland, we find in his portraits a happy combination of van Dyck and Rembrandt. His method was simple and forceful, as may be seen in his magistrates in the Hague municipal museum. He is weakest in his flesh tones, which are pallid, the shadows being a lifeless gray, nor are the washy, bluish-green, and brick-red tints of his backgrounds always attractive. The portraits by Nicolas Eliasz. Pickenoy (1590-1650), generally called Nicolas Elias, are creditable. He lived a few doors from Rembrandt's house on the St. Antonie Breestraat, and is the reputed master of van der Helst.

A number of painters of less prominence may be mentioned whose works are in the Netherland Galleries, before we consider the pupils of Hals and of Rembrandt who attained to greater renown. Wybrand de Geest (1590-1659) was called the Frisian Eagle, of whom it is only known that he resided for a long time in Rome. Dirk Dirksz. Santvoort (1610-1680) painted some excellent portraits. Jan Daemen Cool (1590-1660) made in 1652 application to the governors of the Old Men's Home in Rotterdam to be taken as an inmate, and he was received on condition of paying 1,225 guilders and painting a picture. This painting, representing the four governors, is the only one of his works extant, and has only lately been ascribed to him. Lamme gave it to Aart Mytens, Burger to Jakob Backer, while the catalogue used to attribute it to Daniel Mytens. That Backer should have been considered its author speaks well for the work. Jacob van der Gracht (1593-1647) was chiefly known for the careful anatomical drawings he made, although the Municipal Museum of The Hague has a fine portrait of a woman by his brush. Little is known also of the Crabeths, Wouter and Dirk, who flourished in the beginning of the century. Their principal works are painted windows in the church of Gouda. Fine in composition, they are still not in the best style of art and rather poor

in colour. Dirk excelled in vigorous touch. Adriaen Haneman (1611-1680) had been a pupil of Ravesteyn, and on arriving in England became an imitator of van Dyck. His portraits are well drawn, full of expression and agreeable in colour, yet they lack the spontaneity of individual expression. Daniel Mytens, the elder, was born in The Hague at the end of the 16th century, and spent most of his time in England, where he painted in the style of van Dyck, assuming also to be his rival in royal favour. He returned to The Hague, where he died in 1656. His son Jan painted portraits towards the end of the golden age, one of Tromp, in Amsterdam, declaring the decadence of the art.

In Haarlem we find in the meantime a number of the pupils of Hals turning to portraiture with greater success. Johannes Verspronck (1597-1662) attained to early recognition. The Regent piece in the Haarlem museum, dated 1642, shows him in his full power. His relation to his master, although he could not equal him, expresses itself in his somewhat gray, but yet vivacious colour scheme, his broad treatment, and forceful brush strokes. In his later works one cannot fail to recognize some inspiration that had come to him from Amsterdam. Although we cannot be sure that Jan de Bray (died 1697) was a pupil, we still must respect the influence under which this otherwise

unknown artist painted the corps-de-gardes which we find in the Haarlem museum. His brothers Jacob and Dirk were also noted in that time. Pieter van Anraadt (died 1681), whose birth year is not known, also shows unmistakable signs of Hals' training, which he applied with great talent. Cæsar van Everdingen (1606-1679) had come from Alkmaar to Haarlem, where he painted portraits acceptably, and sometimes subjects like the one in The Hague.

One of the most distinguished of the Dutch portrait painters, Bartholomeus van der Helst (1613-1670), was born in Haarlem, where he spent his early years, also in the studio of Frans Hals, but soon removing to Amsterdam to continue under Elias and Rembrandt, where he died, loaded with honours. His art was popular, as it would be to-day, to the majority, because of its attractive colour scheme and the patient and persevering precision which he devoted to details — and yet, withal, it breathes only accomplished mediocrity. His portraits are faithful transcripts of nature, but they lack what the French call *enveloppe;* there is little unity of subordination in his group paintings, and the colour, though harmonious, is often cold. His strength lies in robust simplicity of conception, vigorous solidity of method, and unfailing carefulness. All these traits are found in his

world-renowned "Peace Banquet," in Amsterdam, although I would prefer some of his smaller pieces, notably the "Doelen Heeren" in the Ryksmuseum. The Louvre also possesses a small painting of four captains, in which the artist has surpassed himself. He was married to the beautiful Constantia Reynsh, with whom he lived in a house on the Nieuwmarkt. While residing there he painted his only genre piece, a vivacious portrayal of the crowding tradespeople on this renowned marketplace, with its mediæval guildhall on one side. The picture is unfortunately now in St. Petersburgh.

Many of the immediate pupils of Rembrandt have added greater lustre to this age. Perhaps the first one to enter his studio after the young master had settled in Amsterdam was Nicolaes Moeyaert (1600-1669), his master's elder by six years, who at once became Rembrandt's proud admirer, and followed him especially in his biblical etchings. Only a few of his paintings are left to us. He brought with him to Rembrandt's studio his own pupil Salomo Koninck (1609-1656), who became a slavish imitator of the great master. In colour, chiaroscuro, even in dress and composition, he was entirely in his manner, and many of his paintings pass as poor Rembrandts, notably a "Nebucadnezar" in an English collection. Little is known

of Hendrik Pot (1600-1656), in fact his identity has long been shrouded in mystery, since many of the paintings ascribed to him are only signed by the monogram H. P., and many of these differ in subject and style from those which are recorded as being from the hand of the Haarlem painter, Hendrik Gerritsz. Pot. Since it is not rare that painters in the course of their lives so completely change their line and style that no similarity remains between their earlier and later works, we may well accept the identity of H. P. with Pot. His single portraits affect Rembrandt's manner, while his small group paintings are more after Hals.

A citizen of Leyden, Jan Lievens (1607-1674), came early to Amsterdam and entered Lastman's studio, but on Rembrandt's settling in Amsterdam went over to the more brilliant painter. He seems to have been of an impressionable character, for while always dominated in his notions of chiaroscuro by Rembrandt, he soon fell under van Dyck's influence when he visited England, under Italian influences when studying the famous Southern paintings which Charles I was importing, and again adopting the style of Rubens when he came to Antwerp, where he married. On his return to Holland he secured a deserved reputation as a portraitist, and painted also some biblical and historical pictures, which plainly betray the mingled

influences of his various prototypes. A painting of his called "Abraham's Sacrifice," in the Doria Palace, is there cataloged under the name of Titian.

A new set of pupils soon entered Rembrandt's studio. The first of these was Jacob Backer (1608-1651) of Friesland, who came to Amsterdam after having learned the principles of his art from Lambert Jacobsz., at Leeuwarden. His early portraits mark him as a follower of the great master, but later he became more conventional. He distinguished himself by his extraordinary facility, and Houbraken asserts that he finished the half length of a lady, dressed in troublesome drapery and loaded with jewelry, in one day. He also acquired great reputation as a painter of historical pictures, which were extolled in the poetry of Vondel, but few remain at the present time. Ferdinand Bol (1616-1680), born in Dordrecht, was brought to Amsterdam when three years old and died there, after acquiring considerable property through his art. His early works, from about 1659, bear unmistakably the stamp of his master, but in later years he became very uncertain and lost the power of chiaroscuro, his pictures merely having a yellow tone. A portrait of de Ruyter, which originally hung in the house of the Zeeland Scientific Association in Middelburg, but now in the Admirals' Gallery of the Ryksmuseum, may be considered his masterpiece.



REGENTS OF THE SPINHUIS

DIRK SANTVOORT

Rykx Museum Amsterdam

Plate XI

(*See page 250*)

Govert Flinck (1615-1660) was born in Cleve, on the German frontier. His parents, belonging to the Mennonite sect, were prejudiced against all that savoured of art and destined him to trade. But a visit of Lambert Jacobsz. of Leeuwarden, who combined his painter's profession with that of Mennonite exhorter, resulted in young Govert being sent north. Soon he left his master to enter with Jacob Backer Rembrandt's studio. He was the master's most promising pupil, for after a year his work was scarcely discernible from Rembrandt's. This facility hindered, however, his progress to the fulfilment of early promise. While his paintings, up to 1650, are worthy and distinguished, we find him gradually deteriorating to Italian imitation. Many of his early pictures have in the past been sold as Rembrandt's.

Yet two other pupils are found in Rembrandt's studio about 1635. The many-sided Jan Victors (1620-1682), of whom nothing is known but the dates on his paintings, shows in some of these much affinity to his master, but his hand was apt to get heavy, and after awhile he missed the fineness and transparency of his colour. He succeeded better in his canvases of moderate size than on a larger scale. His fellow-pupil Gerbrandt van den Eeckhout (1621-1674) became his master's closest imitator, especially in his small biblical subjects, so

that his "Daughter of Jairus" (in Berlin) was long accredited to Rembrandt. Generally he missed, however, the profound depth of feeling and the poetical imagination which vivifies his master's work. Those of Rembrandt's scholars who devoted themselves to landscape and genre will be recorded in the next chapters.

New pupils came with 1640, two young artists of the name of Fabricius among them. We have very few data concerning them, not even their relation to each other. Karel Fabricius (1624-1654) lived only thirty years, being one of the victims of the powder explosion at Delft. He mastered his brush effectively, and the loss to art seems to have been great by his untimely death. His perspective views are as admirable as his portraiture. Jan Vermeer van Delft had in him his first instructor. Of Barent Fabricius we only know that the dates of his pictures range from 1650 to 1672, and that in 1657 he bought a house in Leyden. While a study of his works indicates his Rembrandt affiliation, he possessed nevertheless an original, inventive spirit, and displayed much feeling and fancy. He also showed a quaint leaning towards the compositions of old Netherlandish art, sometimes clothing his figures in the costumes of the period of Lukas van Leiden. He loved warm colours and reds, while the violet-gray of his shadows of the flesh

may be considered a peculiar characteristic. His pictures are, however, often faulty in drawing, lack thoroughness, and are seemingly hurried. Still there is a sympathetic manner about his work which makes it very attractive. It is extremely rare in Holland. At the same time we find there Samuel van Hoogstraten (1626-1678), best known for his "Inleiding tot de Hooge School der Schilderkunst" (Introduction to the University of Painting), an instructive and entertaining volume, which was published in the year of his death. At first he formed himself entirely by his master's example, but a trip to Italy modified his style. A fellow-pupil was Hendrik Heerschop (flourished 1650-1660), who came from Haarlem, where he had worked first under Heda. His etchings are also in Rembrandt's style. He devoted himself in his painting to quasi-historical and mythological subjects. Other pupils of this time, as Maes, Vermeer van Delft, de Hooch, Metsu, are to be mentioned later. One of the last disciples of Rembrandt was Aert van Gelder (1645-1727), born in Dordrecht and at first apprenticed to van Hoogstraten. He must have worked with Rembrandt while the master was living his last years on the Rozengracht. He became an able imitator, but his many eccentricities obviated his attainment to eminence. With a fascinating charm of colour, admirable conduct

of light and shade, and a richness and spirit of the brush which often had surprising effects, he combined an uncouth choice of form, and a certain emptiness of composition and roughness of drawing. He also amused himself to apply his pigment with thumb and fingers and the handle of his brush, which, as Hoogstraten put it, "had not an unpleasant effect, if you stood far enough away."

A number of artists of the 17th century, whose works are in the Netherland Galleries, now claim our attention; and although they were naturally somewhat influenced by the prevailing light and shade expression, they must be considered independent of Rembrandt's studio.

In the first part of the century flourished a certain Werner van den Valkert, a pupil of Goltzius, of whom nothing is known, but several excellent portraits of his brush are in Amsterdam. In the last year of his life he occupied himself in Delft by painting on fayence. Jan Olis (1610-1665) painted corps-de-gardes, corporation pieces, and a few single portraits. Most of his life was spent in Amsterdam; a "Kitchen Interior," which hangs in the Ryksmuseum and is cataloged under his name, is more likely from the brush of Sorgh. Ludolph de Jongh (1616-1697) was the son of a shoemaker, who placed him under the tuition of

Corn. Saftleven and afterwards with Palamedes. He went to France, residing for seven years in Paris, where his small easel pictures of hunting parties and battles, composed and touched with spirit and vigour, were extremely popular. On his return to Holland he devoted himself most to portraiture, an example of his proficiency being in The Hague. Abraham Lammert Jacobsz., called van den Tempel (1620-1672), lived in Leyden and was a scholar of Joris van Schooten. His portraits in Rotterdam and The Hague display great talent of broad handling. Jacob Willemsz. Delff (1619-1661), as a portrait painter, followed Rembrandt's style and was much patronized in Delft by celebrated personages. Cornelis de Man (1621-1706), also of Delft, went early to Italy, where he was especially attracted to Titian. After nine years he returned to Holland, showing his Italianized method notably in his "Anatomy Lesson," in the Delft hospital. Jurriaen Ovens (1623-1678) is supposed to have studied with Rembrandt. He excelled in painting night scenes with torchlight effects, but was also eminent as a portrait painter. Wallerant Vaillant (1623-1677) was born in Lille and studied in Antwerp. He moved to Middelburg and later to Amsterdam, where he became a popular portrait painter, amassing a large fortune. Some of his group paintings are found there. He

was one of the first mezzotinters. Barent Graat (1628-1709) was born in Amsterdam. His historical paintings indicate Italian training, while his portraits are more national in character. Hendrik Berkmans (1629-1690) was a pupil of the Fleming Jordaens, and first painted history, but he met with such success in portraiture that he abandoned his early subjects. His best group is one of Archers in Middelburg.

The influence of Dou and van den Tempel in Leyden produced some artists whose works have been preserved. Jan de Baen (1633-1702) studied with them, and was called to England by Charles II to paint his portrait. Some of his portraits are not inferior to van Dyck's. His son Jacobus (1673-1700) went to England with William III, and afterwards to Italy. Abraham de Vries, who died in 1650, belonged to the Leyden Guild, but later found his domicile in The Hague. Jakob van Loo (1614-1670) also hailed from the "City of the Keys," Haarlem and The Hague possessing some of his beautiful portraits. Karel de Moor (1656-1738) was at first intended for one of the learned professions, but soon was allowed to enter Dou's studio, and later studied with Frans van Mieris and with Schalcken. In the cityhall of Leyden there is a painting by him representing the Judgment of Brutus over his sons, which is a ter-

rible, awful, and most impressive canvas. His pictures are cleverly composed, the figures correctly drawn, the colour clear and transparent. In some of his large paintings he aimed to combine the chaste delicacy of van Dyck with somewhat of the vigour of Rembrandt. Athough his works are highly finished, the touch is firm and free.

Michiel van Muscher (1645-1703) worked with Metsu, but never equalled him. His execution is thin and laboured, and his colour poor. Of Jurriaen Pool (1665-1745) we only know that he was the husband of Rachel Ruysch, the more famous painter of flowers and butterflies, and that he often painted his wife's portrait, of which The Hague and Rotterdam each have an example. Not wishing to compete for artistic honours with his wife, he relinquished the brush and became a lace merchant. The two Johannes Vollevens, father and son (1649-1728 and 1683-1759), also painted portraits, which are in the Municipal museum of The Hague.

The Dutch portrait painters of the 17th century, inspired by the demand of their people for the presentation of themselves and their occupations of honour and prowess, acquitted themselves well. They painted character as well as features, individuality in preference to trifling externalities.

CHAPTER V

THE GENRE PAINTERS

GENRE is the painting of the familiar life of the people, without preponderance of the figure, the background being of equal importance. It is not the mere story-telling picture, but must also display the artist's feeling of colour and light.

The Dutch were not the originators of this style of painting, the Venetian Bassani and Carpaccio had led the way, but the Dutch artists of the 17th century gave this kind of art-expression definite rank and importance. It appealed to them. They had little interest in mystic or epic art. They were too hard-headed and practical. Weary of war, hate and fanaticism, they turned from bitter controversies concerning dogma, from all the ensuing dreariness and desolation of those troublous times of strife and enmity, to the peaceful scenes of home life, so dear to them. The love of home became almost a religion to the Dutch, and their great painters of homely life were its prophets.



THE CHOICE OF A LOVER

NICOLAES MOEYAERT

Plate XII

(*See page 224*)

Ryks Museum Amsterdam

The Dutch genre painters depicted their social history with a fine eye for the broad, permanent forces of society. Nor need they be accused of preference for low life and a coarse display of vulgarity. The Hollanders are a frank people, and a clean people, which saves them from senseless prudery or severe convention, whereby, even in what is apparently common, they cannot be denied moral dignity through their grasp of character and winning frankness. Whether they turn up the seamy side of life, as Jan Steen, or the fashionable upper classes as Terborch, they give a revelation of character expression which never becomes trivial.

The painters of genre in this century have often been called the "little masters." This must not be supposed as being a distinction of artistic greatness in comparison with Rembrandt or Hals. Far be it not to rank the work of men like Ostade, Vermeer van Delft, Dou, Terborch, and the others among the foremost treasures of this golden age. The appellation has been given them through a misconception of the use of this term in Holland. There it referred originally to the size of their paintings, to their "little masterpieces," and by transition to the artists who painted these. They were masters, "great" masters, painting in "little."

Among the first to devote himself to genre painting was Dirk Hals (1580-1656), the elder brother of Frans. He confined himself chiefly to the representation of convivial parties, where cavaliers and ladies are seen enjoying themselves without much reserve at table, in the dance, or with music. His light brush, his brilliant colour, laid on thinly over a grayish ground, and sharply accentuated, suited the themes and the small scale of his pictures. These are extremely rare, although several of his works are ascribed to other artists, as for instance, a "Violin Player" in Vienna, to Leduc; two little panels in the Gotha, and one in the Hannover museum to Palamedes. Much more varying in subject, but with less spirited execution was this same Anthony Palamedes (1601-1673), who also painted portraits, besides his better-known "conversation pieces." His work is carefully done, at first with equal lighting, but on Rembrandt's example later showing more attempt at chiaroscuro.

Some confusion through similarity of name has existed between Jacob A. Duck and Jan le Ducq. Jacob A. Duck (1600-1660), who formed himself under the influence of Dirk Hals, painted military conversation pieces, with less delicacy of touch and finish than those of Jan Le Ducq (1636-1685), who was a pupil of Paul Potter, whom he at first imitated. Later he changed his style and painted

corps-de-gardes, assemblies of officers, card-players, and the like, which are more frequently met with than his scarce cattle pieces. In 1672 he abandoned art and adopted a military life. Many pictures going by the name of Jacob Duck or of Palamedes really belong to the two Pieters, Potter and Codde. Pieter Potter (1597-1652) had come from Enkhuizen to Amsterdam, and painted with far stronger touch than Duck controlled. Rembrandt's influence is discernible in his later work. Pieter Codde (1599 1678) was an excellent artist, whose graceful assemblies excel in fine colour and careful minuteness. Willem Cornelisz. Duyster (1599-1635), his pupil, was born at Amsterdam, where he had but a short career, so that his recognized works are scarce. Paulus van Hillegaert (1596-1658) painted battles, skirmishes, and drunken brawls. He shows in the landscape part of his pictures the influence of Jan van Goyen. Only a portrait group in the Mauritshuis is in any public gallery.

Brought up in the atmosphere of landscape painting, we find Adriaan van der Venne (1589-1662) devoting himself more to genre, albeit in landscape setting. His natural wit and humour sought an outlet in quaintly conceived satirical or illustrative compositions. Had he lived at the present time he would assuredly have been a foremost

cartoonist. His occasional portrait groups do not compare with his "chapbook" work on the manners and customs of his time. In Dirk van Delen's (1605-1673) work we find the figures introduced, after his design, by his brother-artists of Frans Hals' school. He depicted on a small scale, with consummate skill and delicacy, exteriors and interiors of splendid palaces and villas, with costly marbles of various kinds gleaming in the walls, columns and floors. Terraces, flights of steps, trim gardens and alleys with fountains in full play, invite the footsteps of the wanderer through the brilliant sunshine and the cool shade. His contemporary Barthold van Bassen (1600 ?-1652) was equally proficient in his architectural views of churches, which genre was also followed by the little-known Gerard Houckgeest (1600-1653).

Jan van Bylert (1603-1669) was a genre painter who learned his art from Abraham Bloemaert, and after a visit to Rome settled in his native Utrecht. Dirk Stoop (1610-1686), a pupil of Esaias van de Velde, painted cavalry skirmishes, hunts, seaports, and genre. At one time he was court painter at Lisbon. Maarten Klaasz., a skipper from Rotterdam to Antwerp, whose watchful care over his passengers gave him the nickname Sorgh (Care), adopted this as his surname. His painter son, Hendrik Sorgh (1611-1670), has a fine "Tempest"

in the Ryksmuseum, but is better known for his market views. Cornelis Pietersz. Bega (1620-1664) was a Haarlem painter of genre in the style of Izaak van Ostade. He died of the plague which also found so many of the de Bray family for victims. Churches again formed the subjects for the Alkmaar-born Emanuel de Witte (1617-1692), whose perspectives are wonderfully true. His work excels in tasty arrangement and grouping of the figures, bathed in clear light. His was an unfortunate life, as his capricious character allowed him but few friends, until at an advanced age he did away with himself to end a poverty-stricken existence. The best of these church painters was, however, Pieter Jansz. Saenredam (1597-1665), who had come to Haarlem with his mother from the little village of Assendelft in 1608. His spirited work is admirable and attractive.

Since we are in Haarlem we will take a look at the pupils of Frans Hals who followed genre. His son, by the same name (1620-1670), painted many genre pieces in his manner, but excelled more in still-life productions. One of the most famous of the young men with whom he associated was Adriaen van Ostade (1610-1685). Averse to his father's trade of linen-weaving, he became a fellow pupil with the Flemish Adriaan Brouwer in the Hals studio. Choosing the same kind of subjects

as Brouwer, his treatment of these is less boisterous, more good-natured, sparkling, and with all its burlesque nature, less gross. His scenes are taken from ordinary peasant life in cottages and humble dwellings, trivial subjects forsooth, but dealt with from a comic or grotesque point of view, which is distinctly amusing. His humourous *mise-en-scène* never presents overstrained action in the figures, but is a natural, artless portrayal of the life of the people about him. He knew also how to juggle his paint with consummate skill in melting colours, deft application of light effect, and precision of handling. His pictures have technical freshness, a straightforwardness in means and intent, which makes the study of them most delightful. The influence of Rembrandt changed the work of his first period, which is more cool in tone, to a deeper, golden brown, while his third period, with greater finish, is less vigorous and less picturesque. The large colour drawings which he made in his last period must be excepted. Many of these are in the Teyler museum in Haarlem, and are distinguished for breadth of treatment and harmony. His etchings also are of the best, his fine needle graving the most delicious prints. He was twice married, the second time with a daughter of his townsman Jan van Goyen.

Little is known of Pieter de Bloot (1600?-

1652) who painted droll scenes, drunken frolics, and quarrels of peasantry. Jan Miense Molenaer (1610-1668) also belonged to the gay crowd that gathered around the jolly Frans. Very early in life he married the paintress Judith Leyster (1605-1660), of whom we have some capital examples in the Dutch museums, but who is not mentioned in any records except as Molenaer's wife. Women were in those times not regarded as entities in social conditions, merely as wives or spinsters. For one of them to attempt individual work in a profession was unheard of. Only two women painters, Judith and the excellent flower painter Rachel Ruysch, have asserted their individual standing by their work, which is more noticeable because no record exists of women's work in any other profession. Molenaer's earlier works afford distinct evidence of the tutelage of Frans Hals, which later gradually disappeared when he came under the influence of Rembrandt's all-powerful example. In this later period we find a greater compactness of grouping and a more economic distribution of high light and positive colours amidst broad masses of warmly neutral shade. His subjects are for the most part scenes from village life.

The greatest of Frans Hals' pupils is least like him. Yet Gerard Terborch (1617-1681), in his original and individual manner, is among the peers

of the masters of the 17th century. Although we may discern some traits of painting, its freedom of execution, for instance, which he must have learned from his master, Terborch developed this in his own way to greater reserve in the splendour of painting, which we so much admire in Hals, preferring rather delicate and moderate harmonies of tone, graduated with exquisite art, yet invariably just in their values. While Hals is boisterous in the *bravura* of painting, Terborch's *brio* is more subtle, less emotional, though none the less vivid. The difference of subjects is no distinction. Each painted his own. The common types of Hals accorded with the master's predilection. Terborch, by birth and breeding an aristocrat, painted the elegant manners of the beau-monde.

He came from an old family of Zwolle, in the province of Overysel, where his father was a man of wealth and culture, himself an amateur of art. Gerard's early talent was carefully fostered by his father, who sent him first to Amsterdam, but after a short stay there to Haarlem, where Pieter Molyn, and later Frans Hals, were his instructors. At the instigation of Molyn, English born, he went to London in the beginning of 1635. A letter of advice and counsel, which the elder Terborch wrote to his son, is typical of Dutch character of the time. He wrote: "Draw constantly, and especially



SIX REGENTS—HUISZITTENHUIS

FERDINAND BOL

Ryks Museum Amsterdam

Plate XIII

(*See page 257*)

choose large compositions with much action in them. When you paint, treat modern subjects as much as possible. Have regard to purity and freshness of colouring, that your colours may harmonize when they are dried. Above all, serve God, be honest, humble, and useful to all, and your affairs will turn out well."

From London he journeyed through France to Italy, where he studied Titian and other masters, without submitting his development to these extraneous influences, or being seduced to imitation. His was a logical self-unfolding of inherent talent, arriving at his maturity through the growth of individual conceptions. He remained Dutch in character, in subjects, and in technic. After a few years in Amsterdam, where Rembrandt impressed him and revealed to him the possibilities of the light of interiors, he went in 1646 to Münster, then the political centre of Europe, where diplomats from all courts were gathered, as well as the delegates to the congress which concluded in 1648 the Peace of Münster, making an end to the Eighty Years' War. His ability in portraiture is demonstrated in that wonderful group painting, now hanging in the National Gallery in London, in which he depicts the delegates of the United Provinces and the Spanish Ambassadors, while listening to the oath of ratification of the treaty of peace.

It was while at Münster that Count de Peneranda, the Spanish Ambassador, induced Terborch to accompany him to Spain. The artist was received with great distinction, and after painting several portraits, none of which has survived, he was created a Chevalier by the King. His courteous manner evolved into flirtatious conquests of ladies' hearts, which aroused deep jealousy at the court, and our Don Juan had to leave between two suns. On his return to Holland he stayed awhile with his family in Zwolle, and in 1654 married a young woman of Deventer, where he established himself as a citizen, and during the quiet life which followed wrought, in the fulness of power, most of those jewel-like transcripts of the bon-ton, which are now prized so highly.

Terborch has given us an intimate acquaintance with the private life of the patrician class of Holland of his time, the family life of the Dutch merchants, the lords of the commerce of the world. With extreme simplicity he shows us the rich and tasteful furnishing of my lady's boudoir, with its red hangings, high marble chimneypiece, its little canopied bed, its table covered with heavy Oriental tapestry. Even her wardrobe we may study — the dress of yellowish silk, that of garnet edged with swansdown, the collar of pearls; or again the accoutrements of her visitor in buff jerkin, or dressed

in the latest mode with square-toed shoes and profusion of ribbons. He becomes a truer historian than any of the Dutch painters who preceded him. To his excellent drawing, his velvety colour, correct modelling, and his unexcelled facility he adds shrewd observance of salient character, apt commentary, and spiritual conception — thus he found his triumph in truthful delineation without mannerism, without pathos, or dramatic intent, but full of the humour of unconscious spying. The only man with whom in this respect he can be compared is Jan Steen, who likewise had that same naiveté to depict character, choosing to see it in the low and gross, as Terborch saw it in the refined and elegant.

His only pupil of whom there is record, Caspar Netscher (1639-1684), however talented, never reached him quite. Netscher became very popular among the upper classes, whose indoor life he painted, but in artistic quality cannot be compared with Terborch, Metsu, Dou, and others; his strongest claim to distinction being his mastery of texture painting, notably of silks and satins.

We will now turn to those "little masters," who were direct pupils of Rembrandt and passed through his studio. The first young man who came to him in Leyden, when the budding genius himself was only twenty-one, was the fifteen year old

Gerard Dou (1613-1675). He was the son of a glass-painter, and had already served his father for three years in his workshop, and had there laid the foundation for that inexhaustible patience wherewith he later executed his marvellous, enamel-like jewels. The distinction of method between master and pupil may be readily understood if we take in account Dou's early training. While he learned from Rembrandt that brilliant mastery of interior light, and of colour, which never in life failed him, he adhered to his original tendency for minute execution. And while Rembrandt, after leaving Leyden, grew broader, larger, more powerful, Dou contented himself with ever increasing care for delicate treatment and extreme finish. On Rembrandt's departure Dou established himself independently, and at first devoted his talents to portraiture. But his early bias got ever stronger, and as he compelled his sitters to pose for five days merely to have a hand finished, the tediousness of the procedure to paint the face often distorted their features from amiability to vexation, weariness and displeasure — surely unfitting them to serve as models for his skill. Commissions grew less and less, and Dou was compelled to paint his figures from paid models — which plausibly explains why, with Dutch thriftiness, he spent most of the time on painting the still-life part of his pictures, de-

voting, according to his own statement, three days to a broomstick "hardly bigger than your finger-nail."

The familiar subjects of his tiny masterpieces and the exquisite finish of their details completely captivated the taste of the public of his day. They were highly paid, and have always kept and constantly increased their commercial value. The Minister from the Court of Sweden at The Hague, Pieter Spiering, paid him an annuity of 1,000 florins to have the first choice of whatever he should paint each year, besides paying the full price for the pictures selected. Dou was an incessant worker and accomplished much. Despite his slow process and miniature-like execution, he left to posterity about three hundred pictures, which he painted in his home by the Galgewater in Leyden. He lived there, unmarried, with his niece Antonia van Tol as housekeeper. His choice of this home on a quiet canal was made to be as free as possible from the dust raised on a much-travelled road. For the famous Dutch characteristic of love of cleanliness was carried by Dou to the excess that when he had entered his studio he would seat himself at his easel and wait until any particles of dust that might have been raised by his entrance had subsided. Not until then would he uncover the picture he was engaged upon, and his palette and

brushes. Taking in consideration his craving for absolute smoothness, concealing every touch of the brush, we need not wonder at such fastidiousness.

And yet, such is the masterfulness of Dou's talent, that we never think of him as a finicky painter. His skill was such that we forget to a great extent the painstaking, infinite patience of the worker for the beauty, the unrivalled precision of his execution, the exquisite transparency of his colour, the picturesque arrangement of the work he produced. He painted the home life of simple people with delightful truth and sympathetic interest in their peaceful routine, and he did this in perfect form, all parts in perfect relation to one another, with aerial perspective and enveloping atmosphere. He was a great master.

Equally great was Nicolaas Maes (1632-1693), who came to Rembrandt a few years after the master had settled in Amsterdam, and who marked himself by the independent manner in which, after assimilating his master's principles, he applied Rembrandt's instruction and example. While the portraits which he executed in his later years are excellent, —those in the Boymans museum notably so, — he shows himself at his best in his earlier work, soon after he left Rembrandt. In the work of this period he unites subtlety of chiaroscuro, vigorous colour, and great mastery in handling,

with that true finish which never becomes trivial. The figures are finely drawn, and their action is perfect. Harmonies of red and black prevail, sometimes pervading the picture in subdued tone, sometimes brought out in full contrasting force against white. In his last years he painted a number of children's portraits for the patrician families of his time, but succumbed somewhat to the Frenchified taste which was then sapping Dutch character.

It might have been considered heretical, and that not so many years ago, to have called Jan Vermeer van Delft (1632-1675) Rembrandt's greatest pupil. Still, in the vicissitudes of errant fashion Vermeer, after long neglect, has come into his own, and the same honour and encomium bestowed upon him during his lifetime is duplicated by the meed of praise wherewith his name is now mentioned. One of the reasons why we reject Arnold Houbraken as an authority in his "Groote Schouwburg der Nederlandsche Konstschilders" (Great Theatre of the Netherland Painters), and consider him merely an old gossip, is because he completely ignores this great master. Even Fromentin, on Houbraken's example, passes him by. E. J. T. Thoré, the celebrated French critic who wrote of Dutch art under the pseudonym W. Burger, was the first to rescue from oblivion and vindicate the marvellous beauty of Vermeer's pictures.

Although Burger's statement that Vermeer was in Rembrandt's studio has been questioned by most writers, I would support him on the internal evidence of Vermeer's earlier works, notably in his only painting of life-size figures, now in Dresden, and in his "Milkmaid," recently sold from the Six collection to the Ryksmuseum. Both of these paintings bear the indubitable impress of the breadth and amplitude of Rembrandt's figure painting.

Vermeer's life was uneventful. With the exception of a few years in Amsterdam, it was passed entirely in his native city Delft, whence the words "van Delft" are affixed to his name, in order to distinguish him from others of the same name — Jan Vermeer, or van der Meer, van Utrecht (1630-1688), and from the Vermeer, or van der Meer, van Haarlem (1656-1705). He must have been very poor indeed when he entered the Guild of St. Luke in Delft, and had to pay his entrance fee of six guilders in instalments, which it took him three years to complete. That his art became soon productive, however, may be seen from his self-portrait in the Czernin Gallery of Vienna (formerly ascribed to de Hooch, until rightly attributed by Burger), which shows him richly attired and at work in a room of no mean appointments. In the midst of his prosperity he died at the age of forty-



GOVERT FLINCK

ISAAC BLESSING JACOB

Plate XIV

Ryks Museum Amsterdam

three, leaving his wife and eight children well provided for.

No three artists could be more strongly individual than Maes, Vermeer, and de Hooch. They learned from Rembrandt the subtleties and mysteries of graduated light, but developed this with a keenness of perception all their own, even with greater refinement than their master ever sought. Jan Vermeer is original in the manner in which he bathes his interiors in a diffused silvery light, as de Hooch more favoured the golden sunlight in graded planes — both were eminently light-painters. Sometimes Vermeer takes us outdoors, and then his light is a part of the atmosphere, as we may see in his "View of Delft" in the Mauritshuis, and in his street scene in the Six collection. But generally we find an interior the subject of the few works that have come down to us. There he places most frequently the figure in the foreground in shade, as if we are looking at the scene through a hole in the wall, or out of a very dark entry, while he admits the light through a window in the middle distance or in the background. Then he finds full play in letting this light fill the room in just proportion, from a bright wall to the shadowed corner of the canvas. And by this peculiarity of his he has become the greatest painter of values ever known, that is, the value of the same colour

under varying, receding intensity of light. He showed more interest in his figures than de Hooch did. They have more to do with the pictorial effect. He loved to introduce young women in some trivial occupation, and then his readily flowing brush moulds before us a figure with all the subdued intensity of vitality. But his main object was his conception and treatment of light that waves and shimmers in the ever changing effect of his magic play of chiaroscuro.

Vermeer's colour was also peculiar to himself. Reynolds possibly never would have made his attack on the use of blue a half century later — so cleverly discredited by Gainsborough — if he had seen the use which Vermeer had made of that most unmanageable of colours. It is a favourite colour of our painter — a "moonlight blue," as Woermann has felicitously called it — which is familiar to every one who is acquainted with Vermeer's pictures. It intensified his height of light and made it transparent, vibrant, scintillating. He combined therewith certain shades of yellow that gleam and sparkle in his illuminated surfaces and in his tender flesh-tones. His technic is unctuous, or smooth and satiny, or even grainy, almost rough, but always marvellous in its knowing ease. One of the best examples from which this wonderful painter may be studied, both for colour and brush-

work, hangs in the Metropolitan Museum of New York. His "Woman opening a Casement" may be ranked among his masterpieces.

Pieter de Hooch (1630-1677) must be ranked with Maes and Vermeer, because of his successful solution of a problem of his own creation, which no one else has ever solved in such masterful fashion. He aimed to introduce different light effects through open doors and windows, often opposing outdoor and interior light in the same composition. In fact, the only criticism that might be raised against him is that his object is too evident, the difficulties which he overcomes with such striking effect are purposely sought, it savours often of artifice, and his work comes perilously near being a tour-de-force. And yet, with what convincing truth does he not handle the bright glowing of light, the accidental glints and reflections, the various actions and interactions of a sun-ray, the warm, luminous ensemble of a series of rooms, the clear, perspective distance — so convincing that, lifting his work above a mere technical triumph, he makes us stand before his pictures amazed. Amazed, because those rooms which he depicts seem to hollow out, the furniture and figures — none so prominent as to distract our attention — are enveloped by that light in such a way that the space becomes deep and receding, it is as if our eyes were fixed

to a stereoscope. And that is just the prime quality of all of de Hooch's painting: through light and atmosphere he gives his pictures the illusion of three dimensions. He is equally convincing where he abandons these opposing lights and gives full sway to his glorious sunlight as it bathes house-fronts and courtyards. No one else ever painted sunlight with such brilliancy, such glow, such dazzling effect, such a resplendent stream which transforms and glorifies all.

We must also admire the vibrant harmony of his colouring, the unobtrusive placing of his figures, so that the scene always breathes a sentiment of peace, tranquillity, refinement and domesticity. But we will always come back to his unparalleled pictorial expression of the subtleties of sunshine.

Where de Hooch learned his jugglery with sunrays we know not. He is classed as a pupil of Rembrandt, because their light theories are the same in principle, no matter how diverging in practice. Whether he studied the mysteries of light in Rembrandt's own studio or at second hand with Fabricius, who first taught him in Delft, cannot be ascertained. For all we know of him is the year of his birth, but not its place, and that from 1655 to '58 he lived in Delft, where he was inscribed a member of the Guild of St. Luke. We lose sight of him entirely until 1668, when he is

found in Amsterdam, where he may have been for ten years previous, for all we know. His last dated picture is of 1677; after that there is absolute silence, from which it may be conjectured that he died shortly after.

A direct pupil of Rembrandt was Gabriel Metsu (1630-1667), who received his first instruction from Dou, and was intimate with Jan Steen. When he was twenty he had already for two years been admitted to the Guild of his native Leyden. Then he moved to Amsterdam, where he lived during the remainder of his life. He came at once under Rembrandt's influence, as may be seen from the great master's decided impress upon Metsu's earlier works.

We must have observed how little is known of the private life of most of these painters. Only birth, death, and marriage registers, and the dates on their paintings give us often the only information obtainable. The gossip of van Mander and Houbraken has proved utterly unreliable, only van Hoogstraten and Waagen supplying trustworthy data. Thus, all we know of Metsu is that he married in Amsterdam in 1658, and that he died there at the early age of seven and thirty. His work shows him to have been an impressionable character. One or the other of his contemporaries is generally to be recognized in his scenes of peasant

life, his few portraits, and his little pictures of life in the parlours or boudoirs of the wealthy class of society. They are all reminiscent of like compositions by van Ostade, Terborch, Jan Steen, and a host of others — for Metsu lacked the power of individual observation.

Notwithstanding this, possibly unconscious, imitation, his work possesses masterly characteristics, the inspiration of the truest feeling, and the spirit of perfect serenity. Especially as a draughtsman he is the most accomplished of the Dutch genre painters, while his technic is his own, rivalling Dou's in finish, but invariably lighter and freer in handling — the "grand style" on a small scale. He is also remarkable in the exquisite delicacy wherewith he portrays the play of features on an otherwise placid, even phlegmatic countenance, so that his personages, with all their serenity and repose, still display the human emotion which makes sympathetic appeal. Although I have suggested a resemblance between Metsu's compositions and those of others, it must not be forgotten that if he borrowed he repaid with interest. For if we might find Jan Steen's spirit in his "Intruder," of Lord Northbrook's collection, it is Jan Steen wholly devoid of coarseness. If we might suppose Terborch to have suggested his Louvre picture of "An Officer and a Young Lady," it is Ter-

borch animated with a spirit he himself very rarely displays. And Metsu's single half-length types, which remind us so vividly of Gerard Dou, are more elevated, more intellectual, more spirituelle, as may be seen in those little panels in the Ryksmuseum, "The Old Toper" and "An Old Woman Reading." The portrait of an "Old Woman" in the Berlin Gallery, one of Metsu's few life-size portraits, must also be considered as masterly a production as can be found from any of the portrait painters of the 17th century, Rembrandt and Hals excepted. After all is said, Metsu must deservedly be placed above the second rank of Dutch artists. He could not paint light as de Hooch or Vermeer, nor movement as Jan Steen, nor the refinement of breeding with Terborch, but in the unity of design and execution, and in consummate mastery of handling, he was equal to the best.

We have now come to the group of men who formed themselves under the instruction of Rembrandt's first pupil, Gerard Dou. Dou's most gifted pupil was the son of a Leyden goldsmith and diamond cutter. Frans van Mieris (1635-1681) could never be induced to leave his native city, although his success made the Archduke Leopold invite him to come to Vienna. His works are generally of small size; the subjects, taken from every-day life among the upper and middle classes, display great

perception of character and a considerable sense of humour. Like all the Dutch painters he paid especial attention to the drawing and expression of the hands. His execution, at once spirited and to the last degree refined, vies with that of Metsu and Dou. The vivacity of his colour and his exquisite technical qualities made him one of the most popular among his contemporaneous brethren of the brush. His son Willem van Mieris (1662-1747), who formed himself entirely on his father's example, did not equal him in colour or drawing. He chose his subjects among small tradespeople.

More elaborate than van Mieris was one of Dou's pupils, Pieter Cornelisz. van Slingeland (1640-1691), of whom it was said that he spent four years to paint a lace jabot. No matter how detailed, his artistry was very choice and colourful. Dou found a talented follower for his compositions with candle and lamp light in Godfried Schalcken (1643-1706). The greater part of his life he spent at Dordrecht, although he was employed for some time in England by King William III, and at Düsseldorf by the Elector Johann Wilhelm. Besides his candlelight genre he painted several daylight effects, and also some larger portraits. He could draw well, but the smooth, polished surface of his works is unpleasant, and the labour bestowed upon them too obvious. Less noted was a fellow pupil,



PIETER CODDE

THE BALL

Plate xv

(*See page 325*)

Mauritshuis
The Hague

Dominicus van Tol (1635-1676), of whom nothing is known. The Six collection and the Leyden museum have characteristic little genres of his brush. At first apprenticed to van den Tempel, we find Arie de Vois (1631-1680) soon under Dou's tuition. His examples in the Ryksmuseum and the Mauritshuis indicate his witty drawing and clear colour scheme. He married rich, which caused him to neglect his easel for some time, but changed circumstances compelled him, after ten years of dawdling, to take up again his palette and brushes.

One of the greatest masters of the Dutch school now claims our attention. Jan Steen (1626-1679), with Hals and Ruisdael, is one of the trio who fill the second step below Rembrandt's supremacy, as a goodly company crowds the step below them. Did not Reynolds compare him with Raphael in drawing, Burger with Titian in colour? and will you not agree with me that Velasquez never painted a dwarf or a little princess better than we see in Steen's "Menagerie" in the Mauritshuis? Jan Steen does not give us the silks and satins of those who occupy the seats of the mighty, as Terborch or Netscher did; just the plain people he limns. But this roguish Rabelais of the brush breathes in all his work such waggish wit, such droll satire, such whimsical, good-natured humour, that he is

irresistible in attracting us to him by bonds of human sympathy.

The many tales told in which he is made out as a debauched profligate and "ne'er do weel," a typical drunkard such as his brush so often depicts, one who spent his life in the pursuit of pleasures of the lowest kind, taking no thought for the morrow and painting only when debts had to be paid, rest all — on Houbraken again. A man who, in a comparatively brief career, could paint nearly five hundred pictures, while the last he painted bear no evidence of the trembling hand of intemperance but are of the best he produced, cannot have been what his denouncers would have us think. Even his financial troubles were most caused by an unfortunate business venture and by his assuming the debts of his father-in-law, Jan van Goyen — another proof of his kind-heartedness. He was a genial, jovial fellow, light-hearted and fond of a jolly crowd — which no one will regret who looks at his portrayal of the human comedy. If sometimes he is a little coarse and vulgar in his chronicles of guilty folly, such was the character of his period and his surroundings, and we offset it by his rendering of the sweetest childhood ever painted. If nothing else, he would be the chronicler of child-life. Van Ostade drew infancy and childhood, ill-shaped, button-nosed, stumpy and square,

already worn by sad experience; de Hooch painted them as little housekeepers, old in their ways, taking life seriously. Jan Steen's children are joyful, radiant, arch and merry — young and luscious and sweet. He must have had and kept, under all his rollicking boisterousness, a clean, young heart that loved the pure innocence of children's joys.

The few facts concerning his life are soon told. He was the son of a well-to-do brewer of Leyden, who first sent him for a year to the University, but seeing his mistake, let Jan have his bent in various studios. He was with a German, named Knupfer, then in Haarlem with Adriaen van Ostade, also watching Frans Hals, and last with Jan van Goyen in The Hague, whose daughter he married soon after. His father, hard-headed business man, did not take much stock in the idea of the ability of an artist to support himself by his brush alone, so he settled the newly married couple in a brewery in Delft, — the same business in which he himself had prospered. But his son devoted more time to his easel than to the brewery, except to utilize the mise-en-scène of the adjunct tavern for the setting of his pictures. The business went to naught and Jan Steen, loaded with debts, to which those of his father-in-law were added, had to call on his own father for assistance. For a period of eight years he resided then in Haarlem, where his best

pictures were painted. But his circumstances remained straitened by sickness in his family, while his paintings sold for as small an amount as twenty guilders apiece, rarely for as much as fifty guilders, for his townsmen never took the jolly painter or his work seriously. In 1669 his wife died and was buried in Haarlem. The same year his father died, and our painter returned with his children to Leyden, where he settled in the house wherein he was born. He soon obtained permission to open therein a tavern, over which he established his second wife, a widow of easy financial circumstances. In this tavern, which he frequently painted, we see him making merry with his boon companions, feasting and revelling, but at the same time industriously working at his art, with unfailing powers, to the very end.

Jan Steen was not a buffoon; on the contrary he was perhaps the most intellectual of all the Dutch artists. His mentality was sympathetic, philosophic, and beneficent-satirical. There is never a sardonic, malicious sneer on his lips, but in the picturing of his wildest orgies he always points a moral, plain enough that he who runs may read. In fact, I ascribe the apparent carelessness which we sometimes detect in his work to his being carried away by his ideas to the detriment of his execution. While others used their ideas for the love

of painting, he used painting merely as an expression of the boundless wealth of his unfettered, dramatic imagination, and sometimes his painting had to suffer. Mentally he is on a par with Molière, Balzac, Sterne, or Hogarth. He may be variable in his execution — the genius of the born painter is, nevertheless, always apparent. He was a fine draughtsman, giving movement to his figures, whereby they form living scenes from the drama of humanity. He was an excellent colourist. Sometimes his colour is brilliant, again it is deep, strong and juicy, while his treatment of light and shade makes him a true member of the great school to which he belonged. In his best pictures we find a combination of qualities that no other master has ever approached.

Three other artists were in van Ostade's studio whose names or works have not entirely disappeared. In Quiryn Brekelenkam (1620-1668) we note the anecdotal features of his small compositions more than their artistic value. The same may be said of a much later pupil, Richard Brakenburgh (1650-1702), who shows great vivacity in his design, but lacks definite colour-sense. Cornelis Dusart (1660-1704) was less fine or forceful in his brushwork than his master, and only appeals by the truth of his characterization. He generally kept himself to the tavern for his models, although

the little panel in the van de Poll collection in the Ryksmuseum is filled with homely beauty and charm.

A son of the landscape painter Aert van der Neer, Eglon Hendrik van der Neer (1635-1703), devoted himself to genre, in which he tried to imitate Terborch. Johan van Huchtenburgh (1646-1733), a pupil of Thomas Wyck, built his style chiefly on Wouwerman. His battle scenes are the best products of his brush, in which, however, Italian and French influences become apparent.

But public taste was declining, as may be seen in the acclaim wherewith the work was received of Adriaen van der Werff (1659-1722). He received three and four thousand guilders for his slick, fashionable productions at the time that Rembrandt's work had gone down to fifty or sixty guilders. "The Repentant Magdalene" in the Dresden Gallery, so long accredited to Correggio, but now cataloged as of van der Werff's School, may well be of his own brush. It is in perfect accord with the smooth, decorative, namby-pamby art in which he revelled. The cold, porcelain-like colour and mechanical finish of this artist in the treatment of the nude is only offset by a general accomplishment and certainty of execution, but his style is entirely vicious and conventional. His brother and imitator, Pieter van der Werff (1665-

1721), has left a number of conventional portraits.

The only names that still appeal to us for intrinsic merit are those of de Wit and Troost. Jacob de Wit (1695-1754) is not represented in the Dutch galleries by his easel work, but his remarkable so-called "Witjens," imitations of bas-relief sculptures, are found in many palaces, museums and private houses as wall decorations. He was unexcelled as a draughtsman, his proportions and foreshortening, in monotone, creating an illusion almost deceptive. Cornelis Troost (1697-1750) was the last genre painter. His colour is bright and his design witty, but his drawing leaves much to be desired. He gives, however, a clear insight of 18th century manners, as they had become thoroughly Frenchified. His pastels in the Mauritshuis are exceedingly amusing.

CHAPTER VI

THE LANDSCAPE PAINTERS

THE first view we have of landscape art pure and simple, the faithful transcription of natural objects, is given us by the Dutch landscape painters of the 17th century. Even Claude Lorrain, who rescued landscape painting from being made a background accessory, as it had been done from the days of van Eyck to Velasquez and by all the Italians, — even Claude infused too much idealism; he composed his scenes, helped out nature, so to speak, and his landscapes are still studio products. They do not smell of dew and flowers, of the exuding breath of trees and of clods of earth.

The Dutch artists were the first to give a distinctive character to landscape painting. They were marvellous interpreters of nature. They were the first realists, depicting nature for its own beauty, its own spirit. Through van Goyen and Wynants to Aelbert Cuyp, then on to Jacob van Ruisdael and Hobbema, — these are the men who



THE FIDDLER

ADRIAEN VAN OSTADE

Plate XVI

(*See page 319*)

Mauritshuis
The Hague

revealed nature strongly, sanely, largely. The impalpable, limitless sky, the enveloping atmosphere, the breaking tints of sun-chased clouds, the turbulent waters or calm, transparent streams, the green, the brown, the gold of foliage or harvest, — all this they portrayed. And Constable, the Barbizon men, even the light painters of the "Impressionists" have learned from them.

The first steps to turn from the Italian interpretation of landscape, as taught by Elsheimer or by his heavy counterpart, Salvator Rosa, were hesitating and often failing. But Jan Gerritsz. Cuyp (1575-1651), the father of Aelbert Cuyp, whose only works in the Netherland Galleries are portraits, essayed to show also the rich, characterful life of nature with its wealth of beauty. His first instruction was received from Abraham Bloemaert, but his independent development was not constrained, and he left the imaginary world of his master's composing for one of the reality of life. Esaias van de Velde (1590-1630), of Haarlem, also chose these subjects, still replete with human activity, but at the same time with an outdoor feeling that was setting the mark for larger expression. His few pictures that remain give us scenes of wars and fairs and portraits, but always with intimate, local landscape settings, and no longer with an exotic, garish Italian sky.

Jan van Goyen (1596-1656) was the first to choose landscape art for itself alone. He was born in Leyden, where he received his first instructions from the talented burgomaster Izaak Klaasz. van Swanenburgh, whose son was to teach Rembrandt the first rudiments of his profession. After a visit to France in 1615 he completed his years of pupilage under Esaias van de Velde at Haarlem. While his stay there was of short duration its effect was not transient, for after returning to Leyden he painted for some time in his master's finicky manner. He chose, more than Cuyp or van de Velde, to portray with truthful fidelity the picturesque scenery of land and stream, and trees and cabins, although he never could quite sever himself from the pleasure of allowing animals and figures to play an important rôle. Gradually he became broader and freer in his treatment, and liberated himself from the conventional manner to adopt one thoroughly his own. This evolution was manifested chiefly in the gradual subordination of colour to tone. He kept himself to a brown or gray key, with tones between, sometimes leaning towards a reddish warm-yellow, then again towards a bleached-yellow, gray-green, or bluish gray. Although this peculiar, individual refinement leaves him open to the charge of mannerism, it yet invests his works with a special charm. Whether in more

or less placid marines, where tall craft float lazily on the water, or in quiet riverside perspectives, or in quaint village views, or in large stretches of flat country, or in undulations of the gray dunes, no heavy dark, no bright colour disturbs the monotone. In his division of light he affected to use a dark spot in the foreground, a boat or piece of land or a shadow, to push even farther back the lighter background and the horizon; a manner which afterwards was frequently followed by other landscapists, and only discarded by Rembrandt as unnecessary.

Van Goyen remained for several years at Leyden, where Jan Steen became his pupil and son-in-law, afterwards he went to The Hague, where the luxurious court of Frederik Hendrik offered him an abundant outlet for his prolific energy. While there he greatly influenced Sybrand van Beest (1610-1674), of whom nothing is known.

Roeland Roghman (1597-1687) was less inclined to garnish his landscapes. A journey to the Alpine regions impressed him with the sterner features of natural scenery, and he applied their loneliness to his views of his native heath. He is true to natural forms, but his colour is dark and disagreeable. He excelled more in his drawings and etchings, which were greatly admired by Rembrandt, and of which a number remain, but his

paintings are rare. Hendrik Avercamp (1585-1663), called "de Stomme van Kampen," a deaf-mute, early showed his artistic talents, which he developed to great proficiency to depict the populous winterscapes of Dutch canals. A busy, motley throng of skaters and sledgers, burgher and boor, show life and motion in the still, freezing air under the thinly-veiled sky. He still lacks the refined modulations of tints and the delicacy of aerial perspective which developed later.

Also in Haarlem-country, the flower-garden of Holland, with its beautiful, wooded lanes and rolling duneland, we find the early men of the art of the *paysagiste*. The London-born Pieter Molyn (1600-1661) became a member of the Guild of Haarlem in 1616, and soon was called a "konstryk schilder," an artistic painter. His work, after van Goyen's manner, is distinguished by suppleness of handling, broad and striking treatment and truthful conception. He frankly turned to the surrounding country for inspiration, eschewing Italian examples, and exercised great influence on the Haarlem school. Seven years after him Salomo van Ruysdael (1600-1670) was entered in the Guild. He came from Naarden, whence his younger brother Izaak had preceded him to deal in art. Salomo furnished his pictures with the human element, but the landscape was to him the principal

part, much more than was the case with van Goyen. His artistry justifies the assumption that, like van Goyen, he emanated from the school of Esaias van de Velde. At first their art ran on parallel lines, Salomo's being somewhat cooler in colour. About middle age he widened his horizon, became firmer of hand and stronger in colour. Still later we find him endeavouring to emulate his nephew, the renowned Jacob, but with little success. One of his finest pieces, now in the Dupper collection, dates from this last period. His fame has unfortunately been greatly overshadowed by Jacob, but of late years he has been justly honoured for his attainments. Another Haarlem painter, Frans de Hulst (died 1661), is less known, only two of his landscapes being found in a public gallery, the one in Rotterdam. One of the greatest of this Haarlem school of landscape painters was Jan Wynants (1620-1682), who showed originality in the selection of his subjects. He favoured open scenery where, under a sky of summer blue, broken by illuminated cloud-masses, the undulating soil is seamed by beaten tracks and rugged roads with their shelving sides of gold-coloured sand, while trees are scattered thinly on the slopes. Or he loved the borders of the forest where mighty tree-trunks, smitten by past storms, still extend some gnarled branches across the sky. He always gives the

poetry of form and light with grace and charm. Unfortunately many of his works, as has been the case with some of the other Dutch painters, have suffered by decomposition of pigment or glazes, whereby his bright, fresh greens have become dark, heavy and flat, destroying the harmony of colour. Another Haarlem painter was Gillis Rombouts, of whom we only know that he still worked about 1661. Only one of his landscapes is to be seen, in the Six collection. As little we know of Abraham Hendriksz. Verboom (1628?-1670?), of whom Amsterdam and Rotterdam have each one landscape. He comes nearer to the work of Jacob van Ruisdael than any of his contemporaries, a landscape in Dresden, ascribed to Jacob, being more likely from his brush. Izaak van Ostade (1621-1649), a pupil of his elder brother Adriaen, lived and died at Haarlem. He had equal ability in figures and landscapes, at first following his brother's interiors, but later going out-of-doors for inspiration. His brushing is not as minute as his brother's, showing greater breadth and freedom. In his winter scenes he gives animated views of the life and enjoyment to which the frozen rivers and canals of Holland give play. His works, especially his summerscapes, have also suffered by discoloration. He made the most of his short career and was very productive. In Delft we must

yet notice Egbert van der Poel (1621-1664), who painted rustic interiors, views of towns and dunes, often with effects of moonlight, but who is best known by his depiction of conflagrations, to which he was inspired by the powder explosion at Delft in 1854.

The glowing painter of Dutch landscape, the sunny-hearted, was Aelbert Cuyp (1620-1691). The calm, and brightly lighted countryside, the atmospheric effect of hazy mornings, the golden mantle of eventide, warm summer skies reflected in an expanse of water overspread with sailing craft, or the *polders* and meadows near his beloved Dordrecht — he loved to paint these, and did it masterly. So many-sided was his talent, that the cattle he placed on the sward raised him to foremost rank among animal painters. And when in early years he painted still life, game, fruit, and fish, he showed a skill, a refinement, a feeling for texture and colour, which places him above any of the artists who devoted themselves exclusively to such themes. But in landscape he excelled, with such simplicity, such lack of pretension or effort, such happy, unstudied combinations of arrangement, that his art must be considered almost equal to that of Ruisdael. Nay, it possesses at first even greater attractiveness, inasmuch as Ruisdael with his gigantic strength often produces a sense of gloom and soli-

tude, while Cuyp with more poetic spirit leads our minds to light and joy. His works are pastoral poems. Learning from his father, he was soon independent and original, and expanded by the light of his own genius. Nevertheless, he was not at first recognized by his countrymen, and although some magnificent examples of his art are in the Netherland Galleries, many more are in foreign collections, notably in England.

One who formed himself by the example of Cuyp and of Salomo van Ruysdael was the Amsterdammer Aert van der Neer (1603-1677). He painted waterscapes, by preference reflecting silvery moonlight, or the fiery glow of a conflagration, and also winter scenes with figures on the ice. In his latest years he became somewhat superficial, but, bar this, his touch was dainty and spirited. Strangely he was without recognition during his life and died very poor. We must yet note in Utrecht Cornelis Saftleven (1606-1681), a scholar in van Goyen's studio, who painted agreeable little river views with a fine brush. His art, though conventional, is delightful in its way. He also devoted himself to portraiture and allegory.

We find now gradually a tendency appearing among some of the younger men to travel to Italy, where they became naturally influenced in their presentation of nature by the Southern spirit. The



THE YOUNG MOTHER

GERRIT DOU

Mauritshuis The Hague

Plate XVII

(*See page 325*)

landscape school of the century becomes now divided between those who were independent and national, and those who became Italianized, and were the cause of the ultimate decadence of the art of that glorious age. The beginning of landscape painting in its truly national form has now been discussed; we will continue this thread by following those who remained true to their country, among whom the greatest of all are to be found. Afterwards we will return to those who submitted to foreign influences.

Filips Koninck (1619-1688), born in Amsterdam, studied with Rembrandt and devoted himself most to landscape, only a few portraits by him being known. He received from his master that prepossession for distance and perspective which is so noticeable in Rembrandt's "Three Trees." His expansive views, embracing great tracts of country, as seen from a height, with the sand-dunes in the far distance lighted by gleams of sunshine against gray rolling clouds, are distinguished by much grandeur of conception and by richness and truth of colouring. His pictures are rare in the great continental collections.

Allert van Everdingen (1621-1675) studied in Haarlem and devoted himself to landscape, but painted also sea pieces and storms with surprising effect, and represented the tempest-tossed waves

with awful and terrific fidelity. His love for the sea led him to take a voyage to the Baltic with a friendly captain — a fateful voyage, for he suffered shipwreck. Still he was amply repaid by the profound impression the rocky coast of Norway made on him. While waiting for repairs to the vessel he sketched assiduously the romantic wilds of those regions, the grand forms of rocks, and the picturesque waterfalls. On his return he was completely enamoured with what he had seen, and working out his sketches, he was soon called the "Salvator Rosa of the North." It is most likely that to him is owing the desire for those waterfalls and solitary woodlands wherewith his more famous townsman Jacob van Ruisdael varied his local scenes. Allert's paintings are very attractive. His colouring is simple and pure, his touch broad and facile, and his scenes are full of out-of-doors.

Jacob van Ruisdael (1628-1682) was destined to be the greatest exponent of landscape art, the master at whose feet all posterity have sat for guidance and inspiration, through whom Constable became the bright glory of English landscape painting, as Constable again let his mantle fall on the Barbizon group, of whom the men of to-day have been disciples. But Ruisdael was the first. As Rembrandt by a flash of his will brought forth the glory of chiaroscuro, so Ruisdael was the first to interpret

the harmonious chords, major and minor, of nature's sympathy, and infuse his own soul subjectively into the interpretation.

But little is known of the life of Jacob van Ruisdael. Houbraken has of course a number of legends to retail which are of no account, as usual. The few facts have been gathered by Immerzeel, Burger, van der Willigen, Bredius, Michel, Bode, and others. We know that he was born in Haarlem, the son of Izaak, the framemaker and picture dealer, and the nephew of Salomo van Ruysdael. Izaak and Salomo had each a son named Jacob, who both became painters. Salomo's son lacked talent and remained obscure, Izaak's son Jacob became the foremost of Holland's landscapists. It is plausible to assume that Jacob van Ruisdael adopted the spelling of his name by changing the double *i*, or *y*, into a single *i* to distinguish his work from that of his uncle and cousin. It is supposed that Jacob at first studied surgery. A most likely supposition, for in Holland a thorough course in botany precedes the study of medicine, and that Ruisdael was a botanist is fully proved by his impeccable rendering of vegetation, of trees, plants and flowers. His artistic talents, however, being discovered by Berchem, he entered his uncle Salomo's studio, and later studied with van Everdingen. He moved to Amsterdam, where he met with indifferent success.

After having given marvellous views of his own country he commenced in desperation to produce those wild scenes of mountain torrents dashing over rocks, with which his master van Everdingen had struck the popular fancy. A trip to the northern forests of Germany gave him his material, for in several of his paintings we recognize the picturesque old castle of Bentheim, in the province of Hanover. Although his work of this kind is superior to that of Hobbema, he still remained unappreciated and, despite his productiveness, for over 450 of his works are cataloged, he came to want. The members of the Mennonite community of Amsterdam, of which sect he was a member, secured admission for him in the almshouse of Haarlem in 1681, where he died the following year.

The weight of genius overcomes all cavilling. While studying van Ruisdael's masterly work it may occur to us that his handling lacks the vivacity of Jan Steen's, or the facility of Frans Hals, or the force of Rembrandt; that his colour has little brilliancy, and is not always agreeable; that his palette is parsimonious and limited. Withal his paintings surpass anything that has ever been produced in landscape art, because they are the work of a man who expresses some lofty and sustained thought in the most forceful language. They are the work of a man of mighty mind who thinks,

and is unique in his expression. He has a style, imposing, dignified, all his own; one which scorns the superfluous, the useless, the merely pleasing. He shows himself simple, serious, strong, with sustained force.

The greatness of Jacob van Ruisdael is founded on the subjectiveness of his art. We discover in his work the domination of his own personality, somewhat melancholy, loving solitude, musing. A natural temperament of the kind would with his continual financial privation make a man gloomy enough. We must not consider the unchanging tenor of his subjects as a limitation — it was inclination. He saw the full bright tones of sunlight all about him, but he also saw the dark and cloudy days, of which Holland has more than clear ones, and he preferred the broken and diffused light and gray halftones. He was more moved by the sight of a stormy sky and the shudder of great trees tortured by the gale. Just as that other great subjective painter, Corot, loved the pale light and silver-gray of the dawn in preference to the noonday sun. In both cases it was not a limitation of vision, but a choice of sentiment. We even can see this in the few sea pieces van Ruisdael painted, which always have a dark sky, threatening tempest, agitated, sometimes raging.

But above all van Ruisdael was the discoverer

that two-thirds of all landscape is sky. He was the first great skypainter. He unfurls the dome of heaven more magnificently than had ever been done before. Nor had his keen observancy of the skyscape ever been surpassed, rarely reached. He painted the cloud-forms, wrought with approaching storm or fleecy with caressing lightness; like burnished silver or opaque with hidden thunder; shedding light upon the earth by reflection and refraction; or a solid mass like an immense vault, an actual ceiling — his sky is always an integral and most important part of his vision. No better comparison between van Ruisdael and other landscapists has ever been made than by Eugène Fromentin. "Alongside of van Ruisdael," he writes, "a beautiful Adriaen van de Velde is thin, pretty, affected, never very vigorous, nor very mature; a Willem van de Velde is dry, cold, and weak, almost always well drawn but rarely well painted, showing quick observation but little thought. Izaak van Ostade is too ruddy and his skies are insignificant. Van Goyen is far too uncertain, too volatile, flighty and soft; his light and rapid brushwork shows a good intention — the sketch charming, but the finished work amounts to nothing because there were no substantial preparatory studies to lead up to it, no patience nor labour. Even Cuyp, so strong and sane, suffers perceptibly by this severe propinquity.

There is a gayety in his perpetual gold of which one wearies when compared with the sombre, bluish verdure of his great rival; and as to the rich warmth of his atmosphere, which seems a reflection borrowed from the South to embellish these northern landscapes, one questions its fidelity to nature, even if one has but a slight acquaintance with the shores of the Maas or the Zuyder Zee." It is no wonder that with such power, such sterling worth Jacob van Ruisdael's influence on posterity has been in landscape art as great as Rembrandt's influence has been in the solution of the problems of light and shade.

Meindert Hobbema (1638-1709), van Ruisdael's pupil and friend, was equally neglected during his lifetime. He died poor, his pictures, if sold, fetched but a few guilders, so that most of those now extant are found in England. Only a few, but these of the best, are found in the Dutch Galleries. His landscapes are somewhat brighter in tone than his master's, and more indigenous to the soil, his waterfalls being confined to the spattering foam tumbling from a water-wheel. Wooded dells, often sunny, with an occasional pool of water, or a mill were his favourite haunts, which he portrayed with genuine simplicity, brightened by a casual flicker and flash that is exceedingly attractive.

The son of the elder, and brother of the younger

Willem, Adriaen van de Velde (1635-1672), was born in Amsterdam, where his studies were first directed by his father, and later by Wynants. This excellent artist was equally proficient in painting landscape, coast views, domestic animals, and human figures. Many of his figures in landscapes by van Ruisdael, van der Heyden, Hobbema, Hackaert, and others add to their interest and value. His sense of tone and colour is to be admired, as well as his delicacy of form and outline. He shows a wonderful subtlety in the gradation of almost neutral hues. His sandy coast scenes have air, space and perspective, of which we find an exquisite example in the Six collection, full of poetic feeling. Less assertive and masterful than van Ruisdael or Hobbema, he nevertheless pleases by his truth and refinement. Jan Hackaert (1629-1699), although formed in Germany and Italy, retained his love for his own land, and expressed this on national lines. Only a few of his southern views are found in Berlin and elsewhere. The examples we see in the Netherland Galleries are pure in native inspiration. The Wood near The Hague was his principal sketching ground. A less known Amsterdam artist, Jan van Kessel (1641-1698), is reminiscent of van Ruisdael and Hobbema. Rotterdam has two of his best and most characteristic canvases. An earlier townsman of his, Jan van Beerstraten (1622-



THE VISIT

GERARD TERBORCH

Plate XVIII
(*See page 259*)

Ryks Museum Amsterdam

1666), painted sea views and townscapes. The one in the Ryksmuseum gives a fair idea of his craftsmanship, with great harmony of colour, and fine contrast of light and shade. Lingelbach usually supplied his figures. Other street views were painted by van der Heyden and Berckheyden. Jan van der Heyden (1637-1712), despite being an artist, was a very practical man, since he made himself meritorious by introducing the use of street-lamps, and by inventing the fire-engine. He had a fine sense of linear and aerial perspective, and the delicate minuteness of detail in his pictures is always kept in subordination to the general effect. In broader manner, but less forceful and clear, and somewhat drier, are the city views by Gerrit Berckheyden (1638-1698), who favoured especially the market-place of Haarlem with old St. Bavo. He painted sometimes in co-operation with his elder brother Job (1630-1693), who often depicted the old "Beurs" (Exchange) at Amsterdam. Little is known of Willem Gillis Kool, who died in Haarlem in 1666, nor of Adriaen Cornelisz. Beeldemaker (1630-1680), who excelled in painting boar and stag hunts, generally of small dimensions. Dirk van Bergen (1640-1690) was a landscape and animal painter, and a pupil of Adriaen van de Velde, whom he imitated.

Thus far have we followed the men who contin-

ued the art of landscape painting in truly national manner, as van Goyen, Wynants and Cuyp had done before them. We will now follow the line of those who were led to apply foreign instruction to local scenery, resulting in enigmatical inconsistencies, falling in the same slough in which Elsheimer's example had led Poelenburg, Lastman and others a half-century before.

The first of these were the brothers Both, Jan and Andries, the strongest of those that follow, because still retaining some of their racial characteristics. Jan Both (1610-1652) was born in Utrecht, where he and his brother Andries received their first instruction from Abraham Bloemaert. They often co-operated in painting pictures, and all their lives were inseparable. They travelled through France, where they were much influenced by Claude Lorrain's work, and then to Italy. Jan executed there his glowing landscapes, in which Andries put the human element. These figures in no way intrude on the enchanting effect of the landscape. In this beautiful scenery we must sometimes admire the freshness of nature enlivened by the first beams of the rising sun, at other the brilliant glow of its meridian splendour, and then again contemplate the rich tintings of the Italian evening sky. The younger brother was accidentally drowned in one of the canals of Venice, Jan sur-

viving him by two years. Adriaen Bloemaert (1609-1666), fourth son of Abraham, went with them to Italy, afterwards travelling to Vienna. He was killed in a duel at Salzburg, leaving some landscapes, of which only two are found in Dutch Galleries. Jan Both's pupil, Willem de Heusch (1638-1669), painted entirely in his master's manner. Emanuel Murant (1622-1700), of whom a picture is found in Rotterdam, was a pupil of Wouwerman before he went South. His work is executed with careful minuteness and enlivened by skilfully introduced cattle and figures. His delicacy of handling is combined with warm colouring. Works by this master are not frequently met with.

Nicolas Berchem (1620-1683), Haarlem-born, was a pupil of van Goyen and of Moeyaert, and at first painted seaports and embarkations. After his return from Italy he settled in Amsterdam, where his improvident habits and his penchant to purchase Italian drawings extravagantly, caused his wife to take charge of the exchequer, allowing him a few florins at a time for pocket money. At the height of his reputation, in 1665, he sold his labour from early morning until four in the afternoon for 10 florins a day. He adopted his surname from the nickname he received on account of the mountains (Dutch: Bergen) which always appear in his pictures. These pictures are remarkable for

their tasteful composition, enriched with architectural ruins, and enlivened by charming groups of figures and cattle. They are carefully finished and at the same time free in handling, with a warm colour scheme and brilliant lighting. He almost reached, but did not quite equal the work of his contemporary Jan Both. His pupil, Karel du Jardin (1622-1678), studied in Italy, was in The Hague from 1656 to 1659, where he was much influenced by Paul Potter, and then removed to Amsterdam. He remained there for fifteen years, but finally returned to his early haunts, and died in Venice. He was the most talented of Berchem's many pupils. His attempts at portraiture were dry and dull, but he was more successful in his small landscapes, which are thoroughly Italian in conception, with warmth and brilliancy of atmosphere, and clear, sparkling skies. Of another one of Berchem's pupils, Jan Soolmaker (1635-1665), only a medium-sized landscape is found in The Hague. Gerrit van Battem (who flourished from 1650 to 1684) is supposed to have studied with Rembrandt, as some of his pictures bear resemblance to the master's manner. Only a kitchen interior by him is in the Rotterdam museum, but his subjects generally were mountainous landscapes, with banditti, or travellers, and stag-hunts, entirely in the Italian style. Less estranged from his coun-

try was Thomas Wyck (1616-1677), who combined his love for Italian landscapes and ruins with portraying Dutch interiors. Only the latter class of his work is represented in the Netherland Galleries.

Entirely changed to an *Ermano d'Italia* was Herman Swanevelt (1621-1655), who as a youth went to Rome and lived and died there. He was greatly influenced by Claude Lorrain, as seen in his landscape in the Mauritshuis. Although in Italy only a few years, Jakob van der Ulft (1627-1688) was so imbued by its spirit that he painted nothing but imaginary pieces in the Italian style, while Hendrik Verschuring (1627-1690), also for five years in Rome, brought back with him less of the foreign spirit. Adam Pynacker (1622-1673) again was more Italianized, building himself principally on Claude Lorrain's example. His composition is excellent, but his colour too cold and his texture metallic. He was a fine draughtsman of trees. A peculiar mish-mash of Dutch and Italian manner is offered by Johannes Lingelbach (1623-1674), whose better works are those devoted to Dutch subjects. Best of all, however, he is in his very individual furnishing of small figures in the paintings of brother artists. Although a contemporary and friend of van Ruisdael and Hobbema, we find in Frederik de Moucheron (1634-

1686) the seed sprouting as it was planted by his instructor Asselyn and by his associations in Rome. His landscapes are extremely conventional, and often rather empty and cold. One of his best works is in Rotterdam, which is pleasing in the melting tints of its colour. His son Izaak (1670-1744) departed even farther from the national school. Only a few men remain with whom the landscape school of the 17th century disappears. Abraham Storck (1630-1710) pictured, besides turbulent or quiet waters, also city views with greater talent. Of these the Ryksmuseum has fair examples. Jan Sonje (1625-1707) painted large mountain landscapes in the Italian manner with blue skies, silver clouds, and usually with a dark foreground. His view of his native city Rotterdam, in Boymans, is less affected with his foreign style. Simon van der Does (1653-1717), although a pupil of Adriaen van de Velde, fell in foreign ways when painting his landscapes, which are clear and agreeable in tone.

The inevitable result of imitation followed. Some, who consider themselves heaven-born geniuses of art, will show us with a lavish display of their genius how somebody else might and ought to have painted this, that or t'other, thereby making a travesty of what somebody else has done. But an artist must not be a trick-monkey. He must

create his own fancies. He must be individual. Imitators always at the last come down with a dull thud, and art dies with them. This was the cause of the end of the Dutch landscape school of the 17th century.

CHAPTER VII

THE ANIMAL, STILL LIFE AND MARINE PAINTERS

Possibly the division of the Dutch painters according to the subjects of which they treated is not for beauty of presentment. And yet, for synthetic analysis, for study, for corelation, for ease of reference, if you please, the present method may well be accepted. Even so we will be impressed with the wonderful opulence, the untarnishing splendour, the marvellous fecundity of the Dutch school of the 17th century.

Among the galaxy of stars of this period there remain yet for our consideration a half dozen men who were most noted for animal painting, although with two of these the landscape setting is of no mean importance. Half a score of marine painters, and an equal number of still life painters will then claim our attention.

The beasts may well impel esthetic appreciation. The symmetry, the proportion, the lines, the beauty of the human form are not the only objects worthy



THE LANE OF ASH-TREES

JAN HACKAERT

Plate XIX

(*See page 259*)

Ryks Museum Amsterdam

to engage the painter's brush. If his aim is the expression of character — the *Ultima Thule* of all art — he can also find it in the expressions, the instinct, the individuality of lowing kine, bleating lambs, rearing horses, or the ferocious strength of wild animals. And yet the Italians had never placed the animal creation with authority on canvas. Aelbert Cuyp, Berchem, and a few others added more than a passing interest to the domestic animals they portrayed, although with them they were still secondary to the landscape. Paulus Potter (1625-1654) was the first to take the cattle of the wide meadows under the protection of his genius. It is strange that he should have been the only one who chose his subjects from the beasts of the field, and that other artists, with all their love for their native soil, did not find inspiration in the patient companions of man. It must have been because in those stirring times they were too much engrossed with human affairs. Surely there is no country more favourable as a field for the painter of domestic animals than Holland with its vast, fertile grazing-grounds, its numberless flocks and herds, the tender green for verdant background mottled with the contrasting and harmonious tones of the hides of the cattle spread about. Potter saw all this and recorded what he saw with truth. He observed the cattle in their anatomies, their habits,

their movements and postures, and with exactness of detail and scrupulous accuracy he mirrored, photographically, the wool of the sheep, the fine fleece of the young lamb, the shining coat of a goat, the rough and sleek hide of a munching cow, even carrying the imitation and counterfeiting of his bovine models to the point of eccentricity.

This is, however, the extent of his attainment. Whether the consumptive young painter, dying in his twenty-ninth year, would have developed to a higher plane we may only surmise. After the most rudimentary instruction from mediocre artists, he taught himself entirely by the study of nature to paint his choice. Hence we find many flaws in his title to greatness. The arrangement of his pictures is poor and lacks unity, the light is monotonously even, and the painting thick, heavy, dull and dry. He did not stay within the limit of his knowledge, for he attempted, without great success, to portray wild animals which he surely could not have studied as he did the beasts of the farmyard. Grant all this — and besides that he lacked imagination; that his love for the fields never inspired him to *poetic* expression; that he is cold, matter-of-fact, a craftsman, if you please — then listen to the judgment of one who saw the famous "Young Bull" for the first time. "To my thinking," said this gentleman, "Paul Potter's great 'Bull' is one of

the finest works that Dutch painting has created. In it Potter has done more than produce a fine painting of a number of animals; indeed he has written the true idyl of Holland. He has expressed the deep, attentive, delicate, almost maternal affection of the Dutch peasant for his beasts."

As to this well-known painting, we will consider it critically in our visit to the Mauritshuis — but listen: "An idyl of Holland," that is what Paul Potter's work is, and therein lies its greatness. It sums up the agricultural life which holds so large a place in the economic history of the Dutch people. We need not go so far as a French writer, who exclaims that "Rembrandt's 'Night Watch' is the ecstasy of liberty, the burning fervour of men still in the honeymoon of independence;" and then continues that "in Paul Potter's 'Bull' is the happiness, less fervid but still deeper seated, which the freeholder of the soil, the man without the badge of servitude, experiences in seeing crops spring and flourish through his efforts, and flocks and herds multiply under his care. In these two works, then, is set forth the whole life of the little Republic; each complements and supplements the other." No, we will not be carried away to such enthusiasm. Nevertheless, Paulus Potter was a great painter, despite his faults. Troyon never painted the bovine race with deeper insight and characterization,

Landseer's dogs never surpassed Potter' magnificent "Wolfhound," now in the Hermitage; his "Dairy Farms" are works of art that will live so long as the love of nature abides.

His short and uneventful life, in which he pursued his profession with feverish haste, was principally passed in Amsterdam and The Hague, in which latter city he found his wife, the daughter of the city architect. His fame was spread far and wide, and he was patronized by the amateurs of art, so that no temporal cares ever harassed him. Over a hundred pictures still known to exist, and numerous drawings and etchings, were the fruit of his unremitting labour.

Six years older than Potter, Philip Wouwerman (1619-1668) devoted himself to the study of the horse, which he pictured as the farm animal or the battle charger. His landscape art, which forms no mean part in his compositions, he had learned of Jan Wynants, and he did his master credit. Especially is his foliage verdant and clear, and his light effect is peculiarly charming. But horses were his favourite study and he always introduces them into his pictures, a white horse generally serving as his principal mass of light. He was master of the form and action of these animals, and became so facile that he could dispense with the use of models. With his prolific brush he de-

picts cavaliers riding out in the morning, or returning at sunset, stopping at inn-doors or smithies, or, accompanied by plumed ladies, chasing the stag, the roe or the boar with hounds, or pursuing the heron with falcons. Sometimes robbers attack travellers, or plunder convoys, or cavalry meet in furious fight. While his earlier pictures are warm and brown in tone, those of his maturer period are cooler and silvery, but his handling is somewhat too smooth, too neat, too perfectly rounded to be altogether inspiring. He spent all his life in his native Haarlem, so that we may presume that some of his landscape settings were copied from the work of artists who had travelled farther afield.

Govaert Camphuyzen (1625-1674) was an animal painter who formed himself entirely after Potter's example, and came so near to him that a painting of his in the Dulwich Gallery, with a forged signature of Potter, was for long misattributed. His works are very scarce. They are of vivid conception and great truthfulness, boldly drawn, yet remarkable for detail. Abraham Hondius (1638-1692) was more interested in the chase. His bear and boar hunts excel in their vehement fury, while the anatomical correctness in his work classes him among the foremost animal painters.

The more modest denizens of the farmyard, fowls and poultry, had already been painted a score

of years earlier by Jan Asselyn (1610-1652), who placed these in Italian landscapes, reminiscent of his sojourn in the Southland for a number of years. His masterpiece of a white swan defending its nest is in the Ryksmuseum. His successor in this genre, Melchior d'Hondecoeter (1636-1695) surpassed him in the counterfeits of the winged and feathered animal kingdom, especially where he depicts the flutter and flurry of the poultry yard in moments of exceptional excitement. With the richest variation of grouping he combined a lively and truthful colour scheme, in which, however, the light effects are unfortunately neglected.

The transition from the painting of live fowls to dead birds is easy, and this brings us to the division of the still life painters. The painting of still life — pots, pans, china, stuffs, fruits, flowers, dead game — has always been especially attractive to artists for the opportunity to get bits of colour, or the value of light on these objects. Almost all artists practise this, especially in genre painting, to which manner still life really belongs. Many, however, have given themselves exclusively to this branch of art, and a half score may be mentioned among the Dutch painters of the 17th century.

The first artist of whom we have examples of this work is Pieter Claesz. van Haarlem (1590-1660) of whom nothing is known. His work has

often been confused with that of de Heem, who was contemporaneous. Jan Davidsz. de Heem (1600-1683) had been taught by his father, of whose work nothing has come down to us. Jan de Heem reached the highest efficiency in his art in tasteful arrangement, force and depth of presentation, and truth of colour. Cornelis de Heem (1631-1695), of whose relationship to Jan we are in doubt, equalled him in many ways. Willem Claesz. Heda (1594-after 1678) was born in Haarlem, and was still living in 1678, when Jan de Bray painted his portrait. His pictures are of fruits, flowers, etc., in masterly manner, with careful finish. He succeeded especially in representing glass goblets. Fish was the specialty of Abraham van Beyeren (1620-1674) of The Hague, but he adorned his pictures also with flowers and fruits, and with gold and silver wine flagons. Willem Kalff (1621-1693) arranged his *nature morte* with a sense for the picturesque and painted it with warm colour and ready brush. He did a "Pickled Herring" (now in Gotha) so appetizingly that the poet Cats burst into rhyme at the sight of it. Willem van Aelst (1626-1683), who hailed from Delft, has left perfect specimens of this art, his choice of subjects being by preference dead game, with all the decorative effect of the sideboard's furnishing of silver and flowers, or of the implements

of the chase. The Weenix family, father and son, are eminent among the still life painters. Jan Baptist Weenix (1621-1660) must be considered the most gifted of these artists, as he possessed the most versatile powers. He confined himself by no means to still life, but produced creditable portraits, and pictures of seaports — the latter while sojourning in Italy. Occasionally, though very seldom, he attempted biblical or poetical subjects. In his later years he devoted himself most to pictures of dead game, which he depicted with great fidelity to nature and largeness of treatment. Many of these, when not signed, are, however, the work of his son Jan Weenix (1640-1719), who, at first his equal, eventually surpassed his father, especially in freedom of execution and in colouring. He had not the energy or dramatic force shown by d'Hondecoeter in the representation of live birds, but he surpassed him in the finish, as in the decorative arrangement of dead game. This he executed on a large scale and in a masterly manner, exhibiting great clearness, truth, harmony, and power. A dead swan is frequently found in his compositions.

Abraham Mignon (1640-1679), born in Frankfort, came early to Holland and became a pupil of Jan de Heem. He was exceedingly popular for his artistic and attractive arrangement, although his colour was not equal to his master's, and his han-



JAKOB VAN RUISDAEL

WOODED LANDSCAPE

Plate xx

(*See page 273*)

Ryks Museum Amsterdam

dling somewhat thin. Rachel Ruysch (1664-1750) was the daughter of a professor of anatomy at Amsterdam. At an early age she showed a decided tasted for drawing, and studied under Willem van Aelst, but soon surpassed him in painting flowers and butterflies. She displayed admirable taste and judgment in the grouping of her rare exotics, depicting these with minute accuracy and finish. She was married to the portrait painter Jurriaan Pool, by whom she had a large family, but continued to practise her art until she reached an advanced age. During her later years she saw a rival in public favour, Jan van Huysum (1682-1740). But this artist, although popular for a time, did not equal her in tasteful simplicity or harmonious colour. His work, with its light backgrounds, possesses a showy character, which attracted many buyers.

While the still life painters might be classed with those who painted genre, the marine painters are often placed with the landscapists. In the latter case this is incorrect. To paint the sea is to represent the dynamic energy and weight of moving water, and with a sameness of subject, water and sky, to show its illimitable variety. At its best it is far more difficult than landscape painting. A compromise is often made by introducing the human element in adding boats, or shore and harbour

view. If these are added, still subservient to the limpidity, the transparency, or the furious force of water, we must acclaim the effort. The old masters did not trust themselves to paint the sea, for of the Italians only Salvator Rosa, and of the French Claude Lorrain have made the attempt. Whether it is because the ocean was their nearest neighbour, or for whatever reason, we find a number of the 17th century Dutch revealing to us the beauty, the suggestiveness of a sea picture.

The first of these is almost unknown. Aert van Antum (flourished 1600-1620) has left only a few paintings, which show the beach of Scheveningen. Although yet halting, as if the artist were oppressed by the vastness of his undertaking, his work possesses distinct merit. Of greater attainment was Adriaen van de Velde's father, and brother to Esaias, Willem van de Velde, the Elder (1611-1693), who was so devoted to his art that he went to sea with Tromp and was present at many sea-fights, which he pictured artistically with pen and ink. He almost lost his life when Wassenaer-Obdam exploded his ship to prevent it from falling into the hands of the English. He taught Simon de Vlieger (1612-1663), whose sea views, studded with ships, are still further advancing the art of marine painting, while Reinier Nooms, called Zeeman (1623-1688), a fellow pupil, was equally suc-

cessful, especially with quiet waters. Surpassing all was Willem van de Velde, the Younger (1633-1707), of whom Walpole in his Anecdotes of Painting said: "Willem van de Velde, the son, was the greatest man that has appeared in this branch of painting; the palm is not less disputed with Raphael for history, than with van de Velde for sea pieces." Nothing can match the fine art and verisimilitude wherewith he counterfeited the smooth transparency of the wide water, and the accuracy of form and movement of the ships, all with clearest colour and enchanting play of light. The silvery daylight, sometimes deepening into a sunny glow, the notation of atmospheric conditions are of utmost charm. His stormy scenes are less attractive.

Hendrik Dubbels (1620-1676) hailed from Amsterdam, but nothing is known of his life. His work, of which very little remains, is of unqualified merit. Jan van de Capelle (1624-1679), also of Amsterdam, was given the freedom of the city on occasion of his marriage in 1653, which is proof of the renown he had earned for his fine marine paintings and river views. These contain breadth and delicacy of aerial effect and poetic charm. Jan Vermeer van Haarlem (1628-1691) was also partial to sea pieces, with good skies, and clear, transparent water. Lieve Verschuer (1630-1686) was

less eminent, although it must be said to his credit that, despite a long journey to Italy, he did not forsake his love for the rippling waterways and seaboards of his native land. He painted these with convincing truthfulness, as may be seen in his few examples that remain. Ludolf Backhuyzen (1631-1708) was the son of the government secretary at Emden, and acted as his father's clerk until 1650, when he was placed with a merchant at Amsterdam to learn commercial business. While thus engaged, Backhuyzen commenced to make drawings of ships from nature, for which he soon found willing purchasers. This encouraged him to turn to art as his profession, and in the studios of Allert van Everdingen and of Hendrik Dubbels he soon acquired great proficiency. His favourite subjects were wrecks and stormy seas, which he frequently sketched from nature in an open boat, at imminent peril to himself and the boatmen. His colour lacks the transparency of Dubbels and van de Velde, but the action of oncoming waves with clouds of spray is admirably given with austere beauty.

CHAPTER VIII

THE XIX CENTURY DUTCH PAINTERS — THE ACADEMICIANS — THE MODERNS

ITALIAN and French influences had gradually penetrated the confines of Holland, whereby the art expression of its painters lost that peculiar indigenous character which has been the foundation of its greatness. The profession of Art commenced even to lack adherents, and only here and there do we find an isolated painter devoting himself to his brush. Not until the middle of the 19th century did a revival take place, and the Modern Dutch School was born, which to-day ranks highest in the estimation of art lovers.

The 18th century was the dark age in art, and those who devoted themselves to it were swayed between the Southern influences and the old traditions of their immediate predecessors. The results were anemic, invertebrate products, scarcely worthy of consideration. They were neither the flippant, careless, but superficially attractive presentments of Boucher and van Loo, with all the caprice of allur-

ing grace, nor the serious work of the old school.

Only a few may pass muster. The portraits by Aart Schouman (1710-1792) were conventional, although it is recorded that he excelled in painting live birds and poultry, whereof no examples are left. Portraits were also painted by Albertus Frese (1714-1788) of The Hague, who combined the profession of painter with the trade of dealer in painters' materials. A family of painters, La Fargue by name, produced in the middle of the century city views, principally of The Hague. Tethart Ph. C. Haag (1740-1812) was court painter to Prins Willem V, whose portrait he painted. Cornelis van Cuylenburgh (1758-1827) produced some of the old style genres with candlelight effects; and Dirk Langendyk (1748-1805), of Rotterdam, painted combats and battles skilfully. He depicted the passions with great truth and gave to smallest details the highest degree of finish.

Those who worked in the first quarter of the 19th century had sold themselves completely to the neo-classic school of David. They strove to imitate the elevated style, pseudo-heroic, lacking spontaneity, and abhorring all subjectiveness, or the expression of the painter's own individuality. Their aim was by dead technical skill to make copies of human beings, even of nature as it reveals itself in leaves and twigs, but barren of life, dry and formal.

The van Os family was of this type. Jan van Os (1744-1808) painted principally flowers, as did his son G. J. J. van Os (1782-1861), adding thereto fruit and fowls. The elder son, P. G. van Os (1776-1839), devoted himself to landscape and cattle. Another relative, P. F. van Os, is only known as the teacher of Anton Mauve, who later was to revive and redeem Dutch landscape art. Johan Christian Schotel (1787-1838), a marine painter of Dordrecht, after studying the rudiments of art, went to nature, and studied the sea from an open boat, as Backhuyzen had done before him. But the popularity which he enjoyed during his life soon passed. Another painter, Andreas Schelfhout (1787-1870), also painted marines, but more especially landscapes, some of these with snow effects. In his later years he cut himself somewhat loose from the severe academic style, to which B. C. Koekkoek (1803-1862) adhered to the end. Despite the example set to him by his younger brethren, he continued to the last to paint his photographic landscapes, so strongly reminding of the old Munich and Dusseldorf schools. The same impression we get from the architectural pictures of J. H. Verheyen (1778-1846). The Pienemans were also popular in their time. Jan Willem Pieneman (1779-1853), after a few years of landscape painting, adopted the grandiloquent, historical style,

while his son Nicolaas (1810-1860) devoted himself to punctiliously executed genre.

The van Hovens and the Krusemans sought more to escape the formalism of the age and to study the older masters. But it was a past art to them, which only gave them a clear understanding of technic, so that they were able to instruct many of the men who later became renowned. B. J. van Hove (1790-1880) produced some good city views, and his son, Hubertus van Hove (1814-1865), interiors. The son of Hubertus, Bart van Hove (born 1850), is to-day Holland's leading sculptor. Two of the Krusemans have also been eminent teachers. Cornelis Kruseman (1797-1857) and his son, Jan A. Kruseman (1804-1862), were both portrait painters. Cornelis has also given examples of historical genre, where he was particularly successful in his female figures. Jan Adam went to Paris and was befriended by David. Frans B. de Groot (1796-1875), owing to his development late in life, painted his marines more in the style of the Romanticists.

An artist who belongs to the Dutch school as much as Whistler or Sargent belongs to the American — that is, not at all — was Ary Scheffer (1795-1858). He was born in Holland, but was taken by his mother, very early in life, to Paris, where he lived and died. His art was French — academic to the core. At first painting small genre,



MEINDERT HOBBEMA

THE WATER-MILL

Plate XXI

(*See page 275*)

Ryks Museum Amsterdam

he became later more ambitious, executing large figure pieces, in which he showed a strong leaning towards the pathetic and emotional vein. A journey through Holland in middle age, where he studied Rembrandt and the masters, had a great influence upon him, but he never could shake off David's thrall. Scheffer's taste was refined and elevated, his drawing correct, but he lacked the genius whereby David infused the fire of life into an art which in his followers is merely coldly rhetorical.

With the dawn of the 19th century came the era of noble discontent, the dawn of revolt. And revolt always stirs, awakens, calls forth action. In art it was the reaction against the too sculptural tendencies of the academicians, in whose hands art had become a thing of metes and bounds and measurements and geometric theorems. The revolt was inaugurated by the so-called Romanticists, led by Eugène Delacroix, against the anchylosis of artistic smugness. The counter attack, made by Ingres and his followers, was aimed at both. Delacroix had first cut loose from academic classicism, rating freedom of expression and the representation of dramatic and emotional themes as superior to formal composition and impersonal, statuesque art, and holding that beauty of colour was of greater pictorial importance than purity of line. While Ingres also had deserted his master David, he held,

against the Romanticists, that colour and effect should be wholly subordinate to beauty of line, that "drawing was the probity of art," but that the inspiration to the highest style should be gained by turning to nature alone. The strife and intense partisanship was hot between the opposing factions.

In the midst of the echoes of this affray, lasting for many years, and which reached also Holland, many men were born there who chose to follow one side or the other. It seemed as if this stir attracted again the art-loving Dutchmen to practise the profession of painting; and during the first twenty-five years of the century double, yea, treble the number of men of the entire previous century were born, who devoted themselves to the pictorial arts. Some of these adhered to the classic, others adopted the romantic style, and again others combined the two, following the Dusseldorf movement. A larger number, however, heeded Ingres' advice, and went to nature for study, and these were the forerunners of what developed, after the first half of the century was completed, into the Dutch school of the present time.

The first list, of those with academic or Romantic tendencies, includes the following artists:

Hermanus A. de Bloeme (1802-1867), a portrait painter who had formed himself after Pieneman on strictly classic lines.

P. F. Greive (1811-1872), of Amsterdam, who is best known as an excellent instructor, and whose small genre is in the style of Meyer von Bremen.

C. J. Behr (1812-1895), of The Hague, was an architectural painter of renown.

J. B. Tom (1813-1894), whose academic training under Schelfhout was supplemented with the Romanticism of colour, and whose landscapes, with small children at play, are very individual and easily recognized.

Charles Rochussen (1815-1894) excelled as a draughtsman in witty pen and ink illustrations. His paintings were principally devoted to Dutch history, from the times of the Bataves to the French oppression. For this he became an ardent student of old chronicles and archives, whereby his well-wrought pictures are of documentary value.

Adriana Johanna Haanen (1814-1895) has left many attractive flower pieces, while genre was followed by J. L. Cornet (1815-1882), of Leyden.

J. A. B. Stroebel (born 1813 and recently dedeceased) was a pupil of the van Hovens. He sought in his interiors, in de Hooch's style, for sun effects on white walls. Often he filled these rooms in anecdotal fashion with historical personages. He was the first instructor of Jacob Maris.

David Joseph Bles (1821-1899), in his time one of the most popular artists, was one of the best story-telling painters.

A. Bakker-Korff (1824-1882) is famous for the delicately brushed interiors in which he displays elderly ladies gossiping around the tea-table.

J. W. van Borselen (1825-1892), a pupil of Schelfhout, studied his landscapes from nature, whereby in time he came to excel his master.

Another group of painters, also born in the beginning of the century, went more directly to nature for inspiration, although they could not quite shake off the trammels of conventionalism. Still we note in their work a groping for the new light. That they did not reach it, as others did who were also born in the third decade — Bosboom, Israels, Weissenbruch and Roelofs — is in most cases to be ascribed more to lack of ability than to desire. The list which follows therefore contains the names of artists of the second or third rank, whose work is still worthy to be found in the various Netherland Galleries.

The earliest of this group was Antoine Waldorp (1803-1866), whose Dutch landscapes with their characteristic waterways are typical of the technic which marks those that follow.

J. T. Abels (1803-1866) was more of an amateur than a professional artist. A group of small landscapes in The Hague municipal museum indicate some talent.

J. W. Bilders (1811-1890), of the Romanticist

movement, was a landscape painter of distinction. He was successful in directing his many pupils to the artist's best guide, nature. His wife and pupil, Mrs. Bilders-van Bosse (1837-1900), adopted in her later years the broad and free handling of the leaders of the school. Her water colours of wood-interiors with silver beaches and birches are full of colour and atmosphere.

Wouter Verschuur (1812-1874), a pupil of P. G. van Os, excelled in his pictures of horses, in which he displays all the knowledge which Wouwerman possessed, but his landscape setting is tight and of less interest.

Salomon Leonardus Verveer (1813-1876), a marine painter, leads to the assertion that the painters of the sea, mentioned in this group, are least infected by tradition or academic authority. Although they did not reach the height of excellence attained by Jacob Maris and Mesdag, they still are most imbued with the national spirit. His brother Elchanon Verveer (1826-1900) was even more successful and honoured.

P. L. Dubourq (1815-1873), on the contrary, was thoroughly indoctrinated by his master Schelfhout in the old methods. He forsook even, in the choice of his subjects, the Dutch meadows for the Italian lakes.

P. L. F. Kluyver (1816-1900), although paint-

ing Dutch scenery, followed in this Koekkoek's detailed style.

Willem Gruyter, Jr. (1817-1880), painted some good marines, and in Cornelis Springer (1817-1891) we have a noteworthy painter of city views. His architectural exactitude of the picturesque houses in little towns is combined with true aerial perspective. In his later years we may recognize warmer colours and more sunny light effects.

L. Meyer (1819-1866) emancipated himself to a great extent from Pieneman's instruction and painted the boiling waters of coast storms with convincing verisimilitude.

Jacob J. van der Maaten (1820-1879) leads us again through the rich wheat-fields and woods surrounding his native Appeldoorn, where the royal summer palace is located. He was duly under the influence of the Romanticism of his master Hendrik van de Sande Bakhuyzen.

The same influence may be seen in the work of his fellow-pupil J. F. van Deventer (1822-1886), whose Dutch landscape was medalled at the Philadelphia Exposition in 1876. His brother Willem A. van Deventer (1824-1893) devoted himself more to harbour and river views, while the genre of Lambertus Hardenberg (1822-1900) displays the picturesque disorder of shipyards and the like.

Perhaps the most artistic family in Holland in

the 19th century was the Ten Kate. Painters, architects, orators and poets of that name have earned laurels in the realm of Dutch culture. The Nestor of the family was Herman F. C. ten Kate (1822-1891), prominent as a teacher, and renowned for his water colours and paintings with martial figures. His interiors of guardrooms with Spanish or Dutch soldiers in their picturesque costumes fell greatly to the taste of his public. His colouring was rich and brilliant, and his brushwork careful. His younger brother, Mari ten Kate (1831-1900), was still more influenced by the Romanticists, and freer in his handling. J. M. ten Kate (1859-1896), Mari's son, belongs more to the moderns, but is overshadowed by his greater contemporaries.

H. J. Scholten (1824-1907), one of Greive's pupils, painted in the Dusseldorf style.

J. J. Heppener (1826-1898) was intimate with Dutch scenery. His thumb-box sketches, of which he left a large number, are characteristic and point in the direction of the plein-air school of the moderns.

Also the van de Sande Bakhuyzens have furnished various members to the painters' guild. The first one of the family was Hendrik (1795-1860), who left many pupils, but few paintings in the Dutch Galleries. His nephew, Alexander Bakhuy-

zen, Jr. (1827-1878), painted scenes with wooded landscape. Hendrik's daughter, Gerardina Jacoba (1826-1895), became one of the best flower and fruit painters, in oil and aquarelle. Later she became thoroughly modern in her method. Her brother, J. J. van de Sande Bakhuyzen (born 1835), has given us fine wooded interiors that are reminiscent of Ruisdael. He was a nature painter with romantic tendencies.

Jacobus van Gorkom (1827-1880) painted landscapes, sometimes with meandering streams, and J. E. van Heemskerck van Beest (1828-1894) turned to the turbulent ocean for inspiration. His storm views are as impressive as those of Jules Dupré.

Still belonging to this section of the Dutch artists of the 19th century are two men whose subjects are thoroughly indigenous to Holland, one a cattle painter, the other one painting interiors. They possess, however, in their technic, in no wise the characteristics of the modern school.

Hendrik Valkenburg (1826-1896) gives clear and brightly coloured views of the neat interiors of Dutch peasant houses. He loved to depict the crucial moment when the farmer boy is asking mother's consent, while his sweetheart is quizzically looking on. These are attractive compositions, but they lack the higher qualities of art. They are



NICOLAAS MAES

THE ENDLESS PRAYER

Plate XXII
(*See page 223*)

Ryks Museum Amsterdam

chromo-like and by their sugary-sweetness wearisome. In his later years he had friendship with Mauve, from whom he learned much to his own improvement.

Pieter Stortenbeker (1828-1898) was an eminent cattle painter in his day. His knowledge of the anatomy of his models is unsurpassed, but he lacks the atmospheric quality for which we should look. He is hard and flat in his colouring and belongs truly to that style of which Verboeckhoven was the eminent exponent.

But the men were being born who were to recall the glories of the golden age. Not by imitating what the old masters had done, but by heeding the lessons these had taught, and applying these lessons to their subjects as their modern eyes saw them. They used Rembrandt's light, but in their own way; they used Hals' freedom of brush, but in their own manner. It was a reappearance of artistic genius, influenced by changed environment. They proved that art is not a dead gospel, speaking of things that are past, but that art is a living message of each day and generation, with its own ideas to solve the problem put to it. And if we can trace their patrimony through the Barbizon men farther back to Constable, and through him to their own Ruisdael and Rembrandt, who will deny them, nevertheless, originality of thought and execution?

The characteristics which have made great the Modern Dutch School are bold and vigorous brushwork, absence of extreme detail whereby a wealth of suggestion is produced, a masculine directness of presentation, an intimate understanding, sympathy and love of the life and nature portrayed, and withal a sterling, sincere individuality whereby each man reveals his own soul. The men who were the prophets to deliver art from dry formalism, each with his missive, his own revelation, wonderfully complementing one another to cover the whole range of pictorial art, were Johannes Bosboom, to show anew the wonders of light in his dim, pillared churches; Joseph Israels, to portray with sympathy the homes and occupations of peasants and fishermen; Jacob Maris, to paint the sky; and Anton Mauve, to reveal with tenderness the pastoral poetry and the atmospheric beauty of landscape. These four men are the leaders, and many, almost equally great, worked with them to interpret nature and men truthfully, and, therefore, with beauty. They inaugurated and have carried on the new era in art which collectively is called the Modern Dutch School, and which has influenced the art expression of many modern painters of other nationalities.

It must not be forgotten that these modern Dutchmen have also exalted a medium of expres-

sion which has rarely, if ever, reached the height they attained. It is the painting of water colours or aquarelles. This lighter medium lends itself to a subtlety and poetry which oil-pigment never can produce; and with scarcely an exception, all the modern Dutch artists have shown a thorough mastery of its possibilities.

The first one of those who raised aloft the banner of supremacy was Johannes Bosboom (1817-1891). His place is unique, because he chose for his principal subjects the interiors of churches — of uncertain interest to arouse enthusiasm. Those who love a church interior for religious reasons cannot find anything responding to devout sentiment in Bosboom's pictures. Those who admire the lofty arches of these mediæval edifices for architectural study will agree that Bosboom as an architectural draughtsman was all wrong. But the master chose these spacious interiors for their shadows and plays of light streaming through the high Gothic windows, the mystery and poetry of light and shade playing hide and seek in aisles and nave and among those pillars. And he painted this with ever increasing breadth of treatment, whereby the most noticeable characteristics of his work are spaciousness and height, solidity and grace. In the beginning he painted with warm, soft colours, gradually becoming more sparing in his palette.

His water colours, of which he painted a larger number than oils, have an unusually strong expression, with the solidity of oil pigment, yet painted without body-colour, pure aquarelle.

Joseph Israels (born 1824), who at the age of eighty-four years still displays his creative energy, is duly acclaimed the Nestor of the modern Dutch school. He was born in Groningen of Jewish parents, who recognized his artistic bent and sent him at the age of sixteen to Amsterdam, where he entered the studio of Jan Kruseman. But he has himself related how his master told him to go to the old Trippenhuis and study Rembrandt's light and colour. It is curious to note that his enthusiastic worship of the King of Painters, at that time, did not show itself in his own work until long afterwards, when he found his *métier*. After a few years of work in Amsterdam he received from his father a small annuity to study in Paris, where he attended several ateliers, but found most profit in an independent study of the masterpieces of the Louvre. The revolution of 1848 drove him back to Amsterdam, where he sought without great success to find recognition with historical compositions.

The turning-point of his career came when illness drove him to find absolute rest in the, then secluded, little fisher-village of Zandvoort, in the

dunes near Haarlem. There his genius was inflamed by the poetic beauty of simple humanity, by the picturesque cottage interiors and types, by the beautiful marine views and the rolling background of the golden dunes. Even these early presentations of subjects wherewith his fame is coupled show yet the same tightness of handling which was his manner in his historical pictures. But therewith was allied a new and poetic light in which he bathes his outdoor figures. It is the real light of the long evening, when a bluish haze descends over nature with the evening dew. In his interiors he then at last denotes the chiaroscuro which was revealed to him in his early years by Rembrandt. His colour was always rich and deep, but with advancing years he has become broader and broader in his brushwork, while he also showed ever more feeling, more atmosphere, deeper knowledge, and greater art. This brilliant artist may truly be considered one of the greatest masters of this age, and in Holland the worthy successor of Rembrandt.

Not until the fifties do we see both Bosboom and Israels dethroning entirely the historical and romantic views which had so long trammelled the school of their country, and bringing forth an art, truly racy of the soil. With them came Jacob Maris (1837-1899). After classic training in the Antwerp academy, he settled in Paris, where the

elder Hébert disclaimed the ability to teach him anything. There he wrought wonderful figure pieces, especially of children in rooms of artistic *décors*. After the siege of Paris in 1871, through which he passed, he went for a visit to his native city The Hague, but he became so enamoured with the canal, bridge and mill near his house, which appear so often in his pictures, that he forsook all foreign ties, and devoted himself thereafter exclusively to Dutch scenery. At first his work was not recognized in Holland. Not until London and Paris resounded with his name did he receive the reward to which he was entitled from his own countrymen. But if they may have been slow in acknowledging the master, they were all the more sincere and earnest when they did discern the genius among them. The present verdict concerning him is well expressed by a Dutch writer: "When his art shall also belong to the past, Jacob Maris will be named in one breath with Ruisdael, Vermeer van Delft, and their great contemporaries."

The art of Jacob Maris seeks for various subjects and depicts them equally well. Whether canal banks, with horses towing the heavy barges, plowmen at work, or seashore and shipping, or town views — in all he displays strength of conception, grandeur of artistic sense, and unsurpassed tech-

nical skill. And with all this he is the greatest sky painter Holland has produced in the 19th century. His wind-driven cumuli against an azure background are enchanting; more powerful are his gray cloud masses that dome so many of his city views. In these at least we may compare and exalt the architecture of the skies over the architecture of men. His landscapes become the last word in landscape art. He may lack the poetry of Mauve, the deep, spiritual feeling of Israels — on the other hand he is the richer colourist, who with loftiness of spirit and a giant's strength proclaims the beauty of this world. Nor are his landscapes mere transcripts of nature. He is too free, too original in composition to be bound tightly by actuality. He adds to or detracts from what he sees to give us the image that arises at the bidding of his genius — and it is well. With daring freedom he generalizes details to bring forth the due proportions of beauty. Whether in water colour or in oil painting he has revealed the marvellous splendour of the fleeting spirit of landscape, that appeals to us and grows on us with overwhelming force.

More sympathetic is the appeal made by Anton Mauve (1838-1888). His early talent was recognized by his father, a Baptist clergyman at Zaandam, who sent him to P. F. van Os to learn the rudiments of the art. He learned there the con-

ventional manner of careful drawing and high finish, adding thereto his own brilliant colour. And this course Anton pursued for many years, until about 1865 he came under the influence of the broad treatment of Joseph Israels, and the reality of nature's lights as depicted by Willem Maris. Then Mauve's inherent genius commenced to express itself in its own way. His manner became broader, his touch more certain, and he infused the personal element into his painting. His gentle, sympathetic, kindly character spoke in his transcriptions of nature, which always have a tender feeling, a breath of peace and quietude, a revelation of the serene, happy pastoral life of the Dutch peasant. It has been said that a note of sadness is inherent in his work, when he portrays the toiling labourer of the field. I cannot see this anywhere in his pictures. In Millet's work, as typified by "The Man with the Hoe," we are indeed impressed with the hopeless, grovelling spirit of this "brother of the ox." To find the same spirit in any of Mauve's paintings is to be utterly ignorant of the character of his models. True, they toil and labour, the old man is trudging homeward behind the cattle at evening, the women are bent down under the heavy bags with potatoes, but to them this is not sadness, nor even conscious weariness. If *we* had to do such things, it would be a sad case, indeed. But the



THE BUTTERY

PIETER DE HOOGH

Plate XXIII

(*See page 263*)

Ryks Museum Amsterdam

philosophy of these peasant-lives is to do the hard work in the day's course cheerfully, and contented with their lot. They are happy in their toil, and in the rest after the work is done. Happier by far than many who pity them and do not have to slave. That happiness in the work of the fields Mauve recognized in his neighbours in Laren, where he painted during the last years of his life, and with fascinating charm and true sympathy he shows this to us. His was not a melancholy nature. Next to painting music held him with greatest fascination, and his nature was sensitive to the finest, most fugitive impressions. This makes his paintings true lyrics, not elegies of Dutch peasant life.

Mauve painted the flocks of sheep, bunched and huddled together on the heath near Laren, or passing over the dune stretches near The Hague, where he also lived for some years; or he showed the cattle, quietly munching in the meadow, or plodding along the road; or he gives us a view of the shady water nooks. And we always find in his work the spirit of cheerful, quiet joy. He loved his subjects, he loved to paint them, and "Nature never did betray the heart that loved her." The favourite colour he uses is that fine, light gray-green tone that sings of the freshness of the morning, or a brown-gray tint that hails the coming shades of eventime, and over all is spread a soft, hazy atmosphere that

envelopes everything in its mysterious folds. To him the world was beautiful, and he makes it beautiful to us — which is the secret of the fascinating spell which all his paintings or water colours cast over us.

A paradoxical peculiarity of Dutch landscape painting is not generally understood. By far the majority of these landscapes that breathe so fully and deeply the air of out-of-doors are studio-painted. Very few are painted direct from nature. Mauve did this only in his latest years, Jacob Maris never, and few of the Dutch artists to-day set up canvas and easel by the roadside or in the field. But they *do* paint numerous sketches and studies, and make many characterful, spirited drawings after close observation, from which they built up their compositions at home. This is not set down to establish a theory, only to note a practice. How successful they are in concealing the art that produces their art accounts for the popularity of these artists to-day.

After having placed these four leaders at the head of the modern Dutch school, we may now turn to a score of painters who have laboured with them to make their company glorious. Some of these have already departed this life, others are still wielding their brush with power. Their comparison with these four masters is not invidious,

for with almost equal enthusiasm are we compelled to speak of men like Weissenbruch, Matthys Maris, Willem Maris, Neuhuys, Blommers, Mesdag, Roelofs, de Bock and others. Nor was the influence these four leaders have exerted on the Dutch painters to-day entirely one-sided, for even they learned — Weissenbruch affected Israels, as Willem Maris influenced Mauve.

The earliest one of the score of painters which we will now consider was J. B. Jongkind (1819-1891). As a pupil of Schelfhout he did not find his master's style suitable to his own artistic feeling, and he went to Paris to learn from Isabey the secret of romantic colour. Soon he developed this in a manner all his own, and, while retaining his residence in France, he spent his sketching summers along his native coasts and infiltrated his work with the Dutch spirit. His work is unique in that it presents Dutch method and feeling ingrafted upon a subdued though brilliant colour expression.

J. H. Weissenbruch (1824-1903) was entirely native in his art. His early talent was so apparent that his master Schelfhout offered him a place in his own studio when the young artist was proficient enough to leave him. But by the advice of Bosboom he set up for himself and went to nature for further inspiration. For many years he adhered to the academic manner of careful, painstaking, de-

tailed work; until he gradually discovered that nature is not made up of trees that come out of Nuremberg toy-boxes. He saw that a tree, if seen in its proper place in a landscape, consists principally of colour and light reflections. That hence much detail should be left to the imagination, and only the essentials suggested; that technical perfection does not always teach how to paint, but also, negatively, what not to paint. And as Weissenbruch found himself he gave with ever increasing simplicity and suggestiveness those broad expanses of sea, sky, and shore, with only a boat in the offing, or a small figure on the strand, which have his wonderful beauty of lines, tones and values. He did not strive much for the beauty of physical topography; but when he depicts the sun struggling through stormy clouds, or indicates space by the admirable perspective he produces through the receding values of a gray sky, he composes a nature-poem full of beauty and tenderness and feeling. The paucity of materials he uses to build up his scene is startling — just a bit of water, a few reeds and a far-off boat; a windmill and a big sky; a few cattle standing in drowned land, make his picture — yet it is never empty, never cold and lifeless, for we hear the loud voices which dreamland sends through solitude, and discern moods of nature that attune us and appeal to us.

His cousin, Jan Weissenbruch (1822-1880), retained the careful manner of the early men in neatly executed city views, especially the picturesque nooks of old cities and villages, as Nymwegen, Oudewater, Vreeswyk, etc.

More in Jan Hendrik's manner was the work of Willem Roelofs (1822-1897), who retained the fire of youth to his old age in the study of his beloved Holland landscapes. Only in later life did he add cattle to the *étoffage* of his pictures, principally inspired thereto by his admiration of Troyon's bovine models. At first he was satisfied with little to express himself. A puddle with white water lilies, a corner of a *sloot* (the water ditch separating meadows), or a bunch of willows, were sufficient for him to give a most sensitive and poetic interpretation of nature with great delicacy of touch, which gradually broadened into vigour.

P. J. G. Gabriel (1828-1903) was an intimate admirer of Mauve's first sketching ground near Oosterbeek. Here, and around Brussels, and later near The Hague, he painted many beautiful stretches, preferring, however, the sunny side of the day.

Christoffel Bisschop (1828-1904) was born in Leeuwarden, Friesland, where his father put him to classic studies. But the school books of young Christoffel were covered with drawings, much to

the horror of his parent, for in that time the Frieslanders could scarcely have distinguished an artist from an acrobat. But after his father's death he was allowed by his mother to devote himself to art. In Delft he learned the rudiments from W. H. Schmidt, who had an extended reputation, and afterwards the young painter went to Paris. He acquired there that characteristic love for *couleur locale,* which has made him the brilliant colourist among the Dutch genre painters of his time. On his return to The Hague he devoted himself with ardour to the study of the richly coloured peasants' costumes worn in Friesland. The beautiful Frisian interiors, filled with antique furniture, brasses and pottery, which he painted in oil and water colour, have become splendid records of this picturesque Northern province. They shine and sparkle with gem-like gleam in their rich, strong colours.

J. H. L. de Haas was born in Gelderland in 1832, but has lived in Brussels since middle age. When we regard his successful work of a half-century we note, as we do in Gabriel, the Flemish influence of richer colour, although de Haas had the same teacher as Mauve, P. van Os, and painted with Mauve around Oosterbeek. His favourite subjects are red-brown cattle in green landscape, or donkeys in the dunes near Ostend. His cousin, M. F. H. de Haas (1832-1895), was a marine painter who early

in life settled in America, where he attained distinction and success.

The well-known cat painter Henriette Ronner (1821-1904) also removed to Brussels. The deeper colour which these emigrants from Holland affected seemed to have appealed more to their Belgian neighbours than to their Northern compatriots.

Jacob Taanman (born in 1836) was a genre painter of convention, nor did Philip L. F. Sadée (1837-1904) ever leave quite the Dusseldorf manner, which he acquired in that German city during his long residence there. His typical views of the fisherman's life, at home and while at work on the beach, are presented with painstaking exactitude.

W. C. Nakken (born 1835) has become well-known for the vigorous draughtsmanship wherein he presents Normandy dray-horses. In many of his works he excels Rosa Bonheur in true artistic feeling.

Our chronological order brings us now to one of the leaders of the present Dutch school. H. W. Mesdag was born in Groningen in 1831, where he remained in the banking business until his thirty-fifth year. This early training in mercantile and financial business has made Mesdag a thorough man of affairs, one whose administrative talents have been invaluable in promoting the knowledge of the modern Dutch school in foreign countries.

He had always loved art and in an amateurish way devoted himself to drawing and painting, until in 1866 he went to Brussels, where his relative Alma Tadema was then living. There he frequented the studios of Tadema and of Roelofs, but when two years later he spent the summer season at Norderney he found his *milieu,* and henceforth devoted himself with ardour to the painting of the sea. In 1869 he settled in The Hague, where neighbouring Scheveningen has become his vantage point to study and portray those fine combinations of sky and water which have become famous. His first great success came with a large marine he sent to Paris in 1870, which was bought by the painter Chaplin, and on account of which Millet, who was a member of the jury, sent him a letter of hearty congratulations. Thereby encouraged, he continued with energy and sturdy determination to perfect himself in his art by incessant study. His recognition as one of the greatest marine painters of the present time is universal.

His wife, Mrs. S. Mesdag-van Houten, born in Groningen in 1834, did not touch a drawing pencil until 1870, when they were settled in The Hague. She tried at first still life, but found later attraction and inspiration in the heath landscape, with its solitary cottages, its sheepfold, and its sombre quiet. These she depicts with stately simplicity,



THE MUSIC LOVERS

GABRIEL METSU

Plate xxiv

Mauritshuis The Hague

(*See page 313*)

and with a beautiful harmony of grayish tones, that affects one hypnotically. In her still lives we find many of the magnificent Japanese and Chinese vases that are among the important numbers in the Mesdag Museum.

D. A. C. Artz (1837-1890) must be ranked among the foremost of the Dutch painters. He received his first tuition at the Amsterdam academy, and from Joseph Israels. When he had left for Paris in 1866 he became soon acquainted with Courbet, who advised him to hire a studio and a model and — shut his door to every one. Artz followed this advice, more or less, and began to paint all kinds of subjects, even Japanese women. His associates, Jacob and Matthys Maris and Kaemmerer, encouraged him and criticized his work, and Artz acquired that facility of handling which shows itself in all his work, in the ease of his figures, and the sureness of his drawing. After eight years he returned to Holland, where he chose the picturesque life of the Scheveningen fisherfolk for his genre. Artz resembles Israels in many ways, but possesses greater delicacy of colour, and less vigorous brushing.

August Allebé (born 1838 in Amsterdam) is the son of a well-known physician, who was one of the prominent advocates of "Father Jahn," the originator of physical culture. The young artist had

extensive opportunities for study and travel, which resulted in a number of small genre pictures of sure drawing, thorough handling, full of feeling, and unusually fine in colour and tone. After awhile he added excellent animal studies from the Amsterdam Zoological Gardens, but since his appointment in 1880 as instructor at the Ryks Academy, of which to-day he is the Director-in-chief, he has not been able to produce much original work. The loss to art on this account has been offset, however, by the many prominent and promising men who owe to him their first guidance.

Otto Eerelman (born 1839) is a well-known painter of dogs, who has also attempted historical subjects.

Jonkheer Charles Storm van s'Gravesande, born in Breda in 1841, is one of the most noted etchers of Europe, rivalling Seymour Haden, Haig, Rops, and even Whistler in the stylic art. This ever youthful master has also turned in his later years with great success to landscape painting.

One of the most original of the Dutch artists, concerning whom the most varying opinions prevail, is Matthys Maris (born 1839). He has, for some years now, been residing in London, but he calls himself Thys Maris to boast of his Dutch allegiance. With his brother Jacob he went at first to the Antwerp Academy, where he came under the

Romantic influence which still held sway there. On a trip to Cologne he admired greatly the drawings of Kaulbach, Rethuel, and other modern German painters. After a journey through the Schwarzwald his early works were produced, which show more pictorial features with fine colour, perfect tone, and poetic realism. These are executed with care and delicacy and consummate skill. After 1880 we find him revelling in dreamland, and his fairylike pictures assume a weird, fantastic expression in which the poetic sentiment predominates. Thys Maris has gradually drawn away from any school expression and stands unique in his mysterious aloofness among the great painters of modern times. While some may more admire his earlier works with their beauty of colour and delicate draughtsmanship of form, others will with greater avidity turn to the more typical product of his later years — elusive, vague, strangely suggestive, even haunting. He abandons almost completely material form to get more of the spiritual essence. His vague drawing only suggests in pearly gray and delicately brown tones the fantasies of his poet's brain, and these have a fascination and charm of striking originality. G. H. Marius, the Dutch critic, describes him as, " A dreamer from the misty North, a Gothic disposition with the touch of a van Eyck, with the culture of a da Vinci;

a visionary, wandering and lost in these unsettled times; a stranger whose sensitiveness prevents him from making friends; an idealist, proof against the materialism of to-day; a lonely man in every sense of the word." This artist is also renowned as an etcher, and again in this he is original, for it is not etching in its purest form, that is, to express the subject with pure line, as Whistler, Rembrandt, or Seymour Haden have done. He works all over the plate to secure soft, rich tones, of which he has given a marvellous example in a plate after Millet's " Sower," which deepens even the mysterious halo of the original.

It is remarkable that in one family three brothers should have attained supreme eminence as artists. Willem Maris (born 1844 in The Hague) is the third one of the trio. His only instruction was received from his six years older brother Jacob. His careful drawings of this time, his studies of cows, sheep and ducks, of reeds and water plants are so thoroughly what real drawing should be that they can only be compared with the crayon work of Durer or Holbein. His first oil painting was as minute and explicit as his drawing, but like all the men of his school he grew broader in touch with later years, sacrificing details to enlarge the general impression. Still not a brush stroke is without meaning or not in thorough harmony with

the whole. His is a sunny nature, and his landscapes are generally bathed in sunlight. While most artists in sketching from nature will sit with their back to the sun, thereby working in their own shadow and allowing the light to fall on the scene before them, Willem Maris always paints with the sun in his face — and somehow he seems to get greater brilliancy and sparkle in his work. His favourite subjects are cattle standing in the soft, oozy meadows, or in the "*Melkbocht*," the milking corner. And it matters not how often he paints these, the ever changing light effect produces a multitude of impressions whereby not two of his cattle pieces are alike. While impeccable in his anatomical portrayal of cattle, it is more to him to hit off the light flashes that reflect from their shining flanks, or the rich brilliancy absorbed by the darker spots on their coats. In these brightly lit meadow scenes Willem Maris becomes one of the greater Luminarists of the present day. And as Monet painted over thirty views of the Cathedral of Rouen, and an equal number of Thames views with the Houses of Parliament, to show the same subject under different conditions of light and atmosphere, so we see Willem Maris paint with equal fecundity the same cattle landscape with innumerable nuances of sunlight and hazy vapour. In addition he often paints ducks in cool, shadowy corners

of a pond under the rich, green trees with equal beauty and with the fresh breath of nature.

Albert Neuhuys was born in the same year, 1844, in Utrecht. His aspirations towards art met with opposition from his father, who ultimately consented to his son taking up lithography as being more lucrative and less uncertain than painting. But his master Craeyvanger soon discovered the talents of his pupil and, contrary to his agreement with the father, encouraged and aided the young man to devote himself to the higher art. This had, however, to be done surreptitiously, until one day the father beheld some of his son's work on exhibition in a dealer's shop window. Young Albert's success won the day, and he was sent to the Antwerp Academy, and after four years he settled in Amsterdam. For a time he painted fantastic knights and dames of a past epoch, but on becoming acquainted with Mauve he took a look at the peasant homes of Laren, which dispelled any ambitions he may have had to excel as an historical painter. With enthusiasm he painted then the interiors with figures for which he has become famous. In these he displays fine feeling, sympathy with his models, especially the children, and a rich, warm palette. He comes near in ranking with Israels and Jacob Maris among the present-day Dutch painters. His brother and pupil, Joseph

Hendrik (1841-1890), affected more the open-air landscape.

B. J. Blommers (born in The Hague in 1845) is the equal of Neuhuys in portraying the peasants' homes of Brabant, or the fisherfolk of Scheveningen. His pictures appeal to popular taste by their charming colour and the intimate, kindly personality of the subjects. He has a knack of combining beauty with strength.

Jan Vrolyk (1845-1894) early forsook the methods of his master Stortenbeker, and painted in the full spirit of the rejuvenated school his delightful, atmospheric landscapes with cattle.

Gerke Henkes (born in Delfshaven in 1844) commenced his career as a clerk in the office of a notary in that little town. Here he had the opportunity to observe the typical characters of the lower *bourgeoisie,* which have almost entirely disappeared, but are now recorded in his pictures. Henkes is an indefatigable worker, whose scrupulous love of detail, while adding to the archival value of his compositions, detracts somewhat from their artistic merit.

Margaretha Roosenboom (1843-1893), the grand-daughter of Schelfhout, was married to J. G. Vogel, himself an artist. Her roses and camellias, painted against a simple background, must be regarded among the best of flower pieces.

Pieter ter Meulen (born 1843) was at first sent to the Latin school for classical studies, but before entering the University he commenced painting under the guidance of H. van de Sande Bakhuysen. A few years of this discouraged him and he went to Leyden University, where he became Bachelor of Letters. On moving to The Hague in 1874 the old love of art rekindled and he became enchanted with the works of Israels, the Maris brothers, Bosboom, and Mauve. Although he had lost the best years of preparation, he took up anew the brush and palette and with determination entered upon his artistic career. The large number of works, mostly sheep paintings, which he produced, resemble in subject those of Mauve, but are still entirely personal in conception and distinct in colour and general effect.

Theophile de Bock (1851-1904) began life in the employ of a railway company, but he quickly relinquished this position for the practice of art, in which he was initiated by Weissenbruch. After assiduously pursuing his studies he sent a painting to a Hague exhibition, where it was accepted, but on opening day it was immediately dubbed "that ugly gray thing." There it hung, a butt of gibes, until Jacob Maris, just returned from France, purchased it. This somewhat changed the tone of ridicule. Maris was so far attracted to the young



THE KITCHEN MAID

JAN VERMEER VAN DELFT

Plate xxv

(See page 257)

Ryks Museum Amsterdam

artist that he took de Bock into his studio, and after a few years advised him to go to Fontainebleau. There the Barbizon atmosphere greatly captivated the Hollander, without materially affecting his individuality. On his return to Holland he painted on the Drenthe heaths and the downs near The Hague, where he found those rough-shaped beeches and birches, which are so effectively introduced in his landscapes. He was a rapid transcriber of the impressions nature gave him. His work is intensely personal, and his fame has greatly augmented, principally in America — alas, not until after the master laid down his brushes.

Having noted the leading men, born in the first half of the last century, who have contributed to the revival of Dutch art, the majority of whom belong now to the immediate past, I must enumerate a number of artists, born in the second half of that century, most of whom are of the living present, and who are represented in the Netherland Galleries.

Louis Apol (born 1850) learned of Stortenbeker, but finds his inspiration in nature, which he depicts with freer touch than his master, and an agreeable colour scheme. His landscapes, both of summer and winter scenes, are very attractive.

Karel Klinkenberg (born 1851) was most influenced by C. Bisschop, whose sharp contrasts of

light and shade are also found in the sun effects which Klinkenberg displays in his city views. These corners of streets and *grachten* in The Hague and Amsterdam, of which the artist has produced many, are brilliantly lighted and executed with great application of detail, yet dispensing with the lower truth of photographic accuracy.

Herman J. van der Weele (born 1852) studied painting while earning his living as teacher of drawing. He was greatly influenced by Mauve, whose subjects he follows without falling into slavish imitation. His are strong, healthy impressions of outdoors — an old woman gathering fagots, or a flock of sheep in a shady corner, or an autumn scene.

Thérèse Schwartze (born 1852) is the daughter of a worthy portrait painter, George Schwartze, who died in 1874. Soon after his death the talented young woman went to Munich and painted there for two years under the influence of Gabriel Max, Piloty, and especially of Lenbach. Piloty said to her: "If you were a man you would accomplish many things; your feminine want of self-confidence will always stand in your light, unless you learn how to throw off this timidity, and become an independent being." This independence she has fully acquired, especially through the wise hints of her father's old friend, Joseph Israels.

To-day she is one of the most vigorous of portrait painters, who, without exaggerating breadth of handling, gives body and sculpturesque roundness to her human documents. Her counterfeit of the Boer General Piet Joubert was regarded as one of the finest portraits in the Paris 1900 Exposition for its force and ripeness. While she has painted a good many figure pieces, she is most popularly acclaimed for her charming Orphan Girls in the municipal black and red costumes of Amsterdam.

George Poggenbeek (1852-1903), whose death came all too soon, was one of the most promising of Dutch artists, racy of the soil, and by nature fitted to portray the beauty and charm of its landscape. Influenced by Mauve, he painted much with his friend Bastert in the province of Utrecht, where the most picturesque bits of Dutch scenery are found. He delighted in meadow scenes, studded with cows, browsing by the *sloot* (the muddy ditches that run in straight course through the meadows), or lying under the shade of sunlit trees, chewing the cud of contentment. Like Willem Maris he has also given charming views of shady duck ponds.

Nicolas Bastert (born 1854) equals him in the charm of well-composed country scenes, often with old, thatched-roof peasant houses. His pictures are atmospheric and full of tonal quality.

Jan van Essen (born in Amsterdam in 1854) was educated for commerce but inclined to art, for which he entered Greive's studio. At first he painted the typical characters of the Amsterdam *bourgeoisie,* then he changed to the inhabitants of the "Zoo," lions and tigers and other captives. He also made some capital still lives, as, for instance, a dead heron and a hare, which is as good as a Fyt or a Snyders. It was after a meeting with the famous English animal painter Swan that he commenced to devote himself to animal genre. Under the influence of Jacob Maris he turned to landscape, views of the dunes and the heath, which are immensely interesting and beautiful. His work is perfected with every technical resource, and is still attractive by the simplicity of its conception. Van Essen is a passionate hunter, and some years ago he had the misfortune, through the carelessness of a companion, to lose his left hand — the one that holds the "mahlstick" — but it does not seem to make any difference to our artist, for he paints just as well as ever, and better.

His fellow pupil in Greive's studio, J. S. H. Kever (born 1854), has been less fitful in his choice of subjects. From the first he chose the peasant homes of Laren for his setting, and the children of these homes, by preference, as his *dramatis personae.* And few painters have given as

sympathetic, lovely portrayals of child life as he has done. The little, blond curly-heads at play in the low cottage room are fascinating in their unconscious attitudes. The perfect ease and sureness of his drawing, the sparing and yet richly harmonious colour scheme, the spiritual significance, these all combine to make his compositions noteworthy. His outdoor settings, in which occasionally these country children romp and play, have likewise a penetrating, poetic charm.

It took J. H. Wysmuller (born in Amsterdam, 1855) some time to decide on an artistic career. After having pursued various avocations he was at last aroused to the talent he possessed. Then he gave himself with energy to acquire the rudiments of art, and soon he was able to produce beach views, river scenes, and corners of Old-Amsterdam, that attracted merited attention. He prefers the soft, grayish autumn tints, often also the snowy mantle covering the ground, on which a luminous, yellow sky is reflected. He is an arduous worker of great producing power.

H. W. Jansen (born 1855) wanders among the docks of Amsterdam with their shipping, and along the market squares and the canals of the old city. He has acquired a separate place among Dutch artists for the choice of these subjects, and the forceful, tangible manner in which he depicts them.

F. J. du Chattel (born 1856) may be called the poet of Dutch landscape. His views along the Vecht, a little river near Amsterdam, are idyllic in their captivating charm. No painter has shown so well the Arcadian loveliness of certain out-of-the-way nooks of little Holland. He pictures these with dainty grace, yet without effeminate weakness, for technical mastery justifies the achievement.

Willy Martens (born in the Dutch East Indies in 1856) completed the course in the Commercial High school of Amsterdam, after which he was allowed to devote himself to art. He studied first under Allebé, and on his arrival in Paris entered the studios of Bonat and of Cormon. For ten years he remained in the French capital, where by turns he painted portraits, and the coquettes from the beau-monde in their delicate boudoirs filled, it seemed, with Rimmel's perfumery. Occasionally he also aided in painting the panoramas which were so popular in the eighties. He received even the commission to execute a gigantic canvas to represent "The Last Day of the Commune." But it dawned upon him gradually that he needed his own country for his art, and in 1891 he departed for Holland, where he settled in The Hague. After painting some official portraits, among others those of the Queen and of the Queen-Mother, he has devoted himself lately more exclusively to genre in

landscape setting, finding his inspiration principally in the rustic life around Nunspeet in Gelderland.

It went just so with Willem Steelink (born 1856), at first an excellent engraver and etcher in Amsterdam, and who also painted at that time with much grace and talent charming, dandylike ladies and gentlemen of the wig period. But one day, it was in 1896, he said good-bye to all these nice people and went forth with his paint-box to the fields and the woods to paint the meadows and sheep. Since then he has become a spoilt child of Nature, who has told him all her secrets, the freshness of the heath, the charm of the hilly landscape, the brightness of sunny atmosphere.

Philip Zilcken (born in The Hague, 1857) was destined for a professional career, but soon turned to art, which he has successfully pursued, both as painter and etcher. Although his first instruction was received from Mauve, he is virtually self-taught. Zilcken has also contributed to art literature.

H. J. Haverman (born 1857) has been a pupil of Allebé in Amsterdam, and of Verlat in Antwerp. He devoted himself at first to nude-painting, of which an excellent example hangs in the Municipal Museum at Amsterdam. After 1890, on his return from a trip through Spain and Algeria, he

settled in The Hague and became an accomplished portraitist, varied with the production of occasional genre, which is typical in its characterization of the figures.

G. H. Breitner (born the same year) owes his initiation into his profession to Rochussen and Willem Maris, although the other Hague masters had great influence over him. He has developed into a puissant master, steadily progressing since as a boy of sixteen he came to the Hague Academy with the best composition ever submitted by an aspirant. It was a canvas with galloping dragoons, that was wonderful in its action and realism — you could see the dust fly. Later he devoted himself to the tram-car horse, and then to the picturesque scenes of newly laid-out streets with the inevitable heavy dray-horses carting the building materials, or to dock and shipyard views with their graphic portrayal of laborious activity. His powerful, passionate colour scheme, and his nervous, virile drawing make him one of the strongest characters of the present school — he may be called the Dutch Brangwyn.

A. J. der Kinderen (born 1859) shows his training in the Brussels' Academy by the classicism of his figure compositions.

Paul Rink (1860-1903) won in 1887 at the Amsterdam Academy the "Prix de Rome," which



ST. NICHOLAS CELEBRATION

JAN STEEN

Ryks Museum Amsterdam

Plate XXVI

(*See page 260*)

enabled him to travel some years in Italy, Spain and Algeria. At first he was impressed with the symbolic tendency of his time, but his original, realistic talent took the upper hand, and his cultured, refined nature enabled him to produce many canvases full of emotional feeling. Much was expected of him when in his forty-third year he died suddenly.

W. B. Tholen (born 1860), a pupil of Gabriel, has produced many landscapes, broadly painted and full of atmosphere.

Willem Witsen (born 1860) followed the Gymnasium of Amsterdam for a few years, but then turned to art. After establishing an enviable reputation as an etcher, he took up painting in oil and has produced several canvases, especially winter views, in which the values of snow are admirably given.

Jan Toorop was born the same year in Java. His years of adolescence were spent in that East Indian paradise, and his intercourse with Chinese, Arabian and Javanese playmates, and the impressions from that birthland of fantasmal nature are strongly reflected in his later work. He stands unique among the Dutch artists as the only exponent of the stipple-method of some of the French Impressionists. His work, of a wide range of subjects, denotes the artist's taste, distinction, and

grace of expression. His decorative talent is exemplified in the sinewy lines of his exquisite drawing. He obtains an individual personality in whatever has left his easel or drawing-board.

P. Josselin de Jong (born 1861) was sent by his father at an early age to the drawing school to gratify the serious bent of his artistic desire. When his study years were completed he went to Paris, where the first important picture he exhibited in the Salon of 1883, "An Imploring Letter," was purchased for the Museum of Ghent. It is strong in character and vividly recalls to mind the powerful productions of the famous French painter Jean Paul Laurens. On his return to Holland we find many prominent people in his studio for their portraits, which he produced with distinction and expressiveness. Most important are this artist's presentations of factory life, in oil and water colour. His mechanics in the dark workshop, where the heavy hammer thunders, and the iron flows like brilliant lava, are counterfeited by him to life. His work is full of vigour and power.

Willem de Zwart (born 1862) had to paint a good many years before he became recognized. His work is intensely individual, seeking to express the mighty contrasts of nature, a shining sun and dark shadows; or a delightful combination of deep colours in magnificent still lives. His fund

of subjects is inexhaustible, for he adds city views in Breitner's style, particularly the turmoil of railroad stations with groups of cabs and horses reflected in rain-washed streets. Also landscapes in a fine, distinguished gray-blond tone, or female figures have come from his easel, in which he obtains ease of drawing and rich colour scheme, full of temperament.

Jan Veth (born 1864) has also many cords on his bow. In his portrait work we are reminded, now of Memlinc's subtle handling, then again of the sharp outlines of the great Holbein. But no matter which famous predecessor is brought to mind by his art, Veth always proves himself to be a master of form, an observer of the intimate character of his sitter, a painter who is thoroughly conversant with the technic of his art. One has a peculiar feeling of admiration for his carefully executed, fine and smooth portraits that are like old miniatures. They are so thin and delicately brushed, porcelain-like, reminding of the Primitives. But the execution, the power of method, the rare knowledge of form and line, the soul laid in his work — all that makes the art of Jan Veth something very particular and individual.

Isaac Israels (born 1865), the son of Joseph, has been successful from the first. His name, with its renown in artistic circles, may have been a help

to him, it also imposed severe demands. When he exhibited his first important canvas, "Departure of Soldiers for the Colonies," a composition painted *con amore,* it met with instant approbation. The work was apparently done at white heat, full of keen observation and most happily expressed. Then came the portrait of a young woman, full of distinction, and revealing unusual tenderness. For some time he devoted himself to scenes of soldier life, from the barracks, the canteen, or the parade ground. Then silence. Years went by without a sign of life, when suddenly Isaac Israels showed a number of *plein air* studies, and thenceforth he has been known as one of the few ultra-impressionistic painters in Holland — for the whole Dutch school is at the root impressionistic.

A. M. Gorter (born 1866) is one of the most promising of the younger landscapists. His colour is succulent, and his composition artlessly artistic, full of atmosphere.

Mari A. Bauer (born 1867) is the Oriental of the Dutch school. With masterful drawing he is able to reproduce the impressions obtained in journeys to Constantinople and the East (as far as Hindustan). His magnificent drawings are startling visions of the land of the Arabian Nights. Then again he turns us to view the Oriental streets with their wealth of colour and picturesque anima-

tion. His work, so personal and individual, makes his fame grow constantly.

Although I might rest here with the review of the Dutch artists of the 19th century, represented in the Netherland Galleries, I feel compelled to take time by the forelock, and add yet a few names of men whose work is bound to appear, and that quite speedily, in these public collections.

The reason that Evert Pieters (born 1856) is not represented there must be ascribed to the difficulty of obtaining examples from his brush. His work is taken by the public and by dealers with great avidity, often before it has left the easel. He changes his subjects from landscape to marine, or to genre, with equal strength of expression. His "Harbour of Vollendam" smiles at us full of sunny tints; nature serene is in his "Twilight in the Hague Woods;" and his "Beach," with cart and horse and shell-fisher, bespeaks the master hand.

Another painter of great popularity is F. Arntzenius (born 1864). The shining, wet streets during or after a shower are his favourite. Cleverly he hits off the sturdy butcher's boy, carrying his basket; daintily do his damsels trip along with anxiously tipped up skirts — every figure is just so, everything glimmers, and drips, and steams.

The public likes his work and buys it as soon as it leaves his studio.

Martinus Schilt (born 1867) also finds his models from the types of common life. His conception is healthy and vigorous, and wondrously exact.

Different is the work of another young man, B. Schregel (born 1870), a pupil of the Hague Academy. His "Mill at Stompwyk" might just as well have been painted by Roelofs — it is so fresh, so tintling with light is the heavy-clouded sky. His "Potato Peeler," in a Rembrandtesque cellar, brings the name of Maes or of Pieter de Hooch on the lips, being painted with such a depth of tone and colour. Later he has delighted most in painting golden sunlight as it reflects on the white wall of a barn or farmhouse in blinding brilliancy.

André Broedelet (born 1872) paints interiors and figures with rich, deep colour. His work is represented in famous collections in London.

Simon Maris, of the same age, is the son of Willem Maris, and a figure painter of remarkable promise. I saw a short time ago a canvas by this artist, showing a young mother with her child cuddling in her arms, that reminds one a little of the rare work of his uncle Thys, but is still a great deal different.

Another one of the younger men is Willy Sluiter (born 1873), who started as a caricaturist with

great éclat. Of late years he has been depicting the fisherfolk of Katwyk, and its beach and boats and horses. From the first, while we might have regretted the loss of his ready crayon that analyzed so typically the human comedy, he has amply repaid this loss as a powerful painter of shorescapes. His large canvas in the 1900 Paris Exposition, of two horses dragging the cable-tow from the water, was one of the strongest paintings of the Dutch Section.

J. H. van Mastenbroek (born 1875), of Rotterdam, paints pithy, snappy river views. He is very attractive as he portrays the crush and turmoil and turbulence of the harbour of his native city. His quick, pliant brush paints away for dear life, so that we sometimes gasp and would like greater calm — but we turn, nevertheless, always with pleasure to these quay scenes with ships and stevedores, with heavy clouds hanging overhead.

J. H. Jurres (born 1876), one of the youngest men, is developing into one of the strongest. His thick impasto lends itself admirably to the opulent wealth of his colour gamut. His figure groups, if tuned by age, would readily be taken for the work of a 17th century giant.

To mention these younger men, so full of promise, is sufficient to show that the modern Dutch school is remarkable for its longevity. Not since

the Italian Renaissance, or the Dutch school of the 17th century, have we seen an art current running onward unabated for as many years. From the time that Bosboom and Israels commenced painting in the forties to the present day there has been a succession of men whose originality and contemporary expression seems to breathe the Frenchman's dictum, "le moderne, il n'y que ça." They are racy of the soil, indigenous, and distinctly imbued with the Zeitgeist, there is nothing of decadence about them. They are strong, virile, clear-eyed, frank and wholesome — well-nigh perfect in technical mastery.

They may have been inspired by their forebears, or even by their immediate predecessors of the thirties, the Barbizon men. But they did not follow this latter art movement blindly. They developed it along their own way. And this individuality has been the source of their strength, where bald imitation would have spelt destruction. They never attempted that scumbling, glazing, and reworking which was the bane of many American painters of a score of years ago, even yet followed by some, to produce the effects acquired by the men that worked at Fontainebleau. Theirs is simple, individual work, done in sincerity and serious endeavour.

And yet — the Dutch School will not last for



THE DOCTOR'S VISIT

JAN STEEN

Plate XXVII
(*See page 269*)

Ryks Museum Amsterdam

ever. What will follow? and carry on the art flame in historic succession? The answer comes ready to pen. Many American landscape painters are giving signs of these very qualities that have made the Dutch School great — simple, individual work; sincerity and serious endeavour, breathing the flavour of their own soil with its myriad manifestations of peculiar and characteristic beauty. Those who have abandoned the ill-advised efforts to manufacture tonality by heavy varnishes, glazes and raw umber, and express themselves in the pure colours of our clear atmosphere are rapidly forging ahead. Whether they show us the Connecticut hillside or pine dunes, the sun-shimmering Western plains, or the gorgeous Colorado cañon — the marvellous variety and the riches of these fields of inspiration are being depicted by our men with ever-increasing strength and sympathy. Many of our figure painters may still be all at sea — some may be classical and Greek, others give the tapestry effect of the portrait backgrounds of the British school of the past; nevertheless, we find several of the younger men looking for their types among our own population, as the old Dutchmen did in *their* surroundings. And in their emulating the Dutch *spirit* — nothing else — we see the time approaching that the American School will ultimately outstrip its pattern. This be a forecast of

the future. There is no hope, no reliance to be placed upon the men who in constant foreign surroundings seek to perpetuate the fad for foreign productions among the American public, but the men we have here are becoming stronger every day, so that we may look forward to the time when the American School shall take its place as the leading school of the twentieth century.

CHAPTER IX

OTHER SCHOOLS IN THE NETHERLAND GALLERIES

WHILE the art of the Netherland Galleries is principally devoted to its own masters, there is also a representation of other schools. With the exception of the Flemish and Barbizon this representation is, however, very meagre. Italian art was manifestly little thought of, for less than ten artists of the various Italian schools are to be found in the public collections of Holland. Even the Flemish school is far from complete. The works of some two scores of artists might be gathered, to which all the Museums would have to contribute. Van Dyck is fairly well shown, but Rubens was cavalierly treated, and no estimate of the great Fleming could be made as he is shown here. The reason for this is psychological.

One can never lose sight of the distinction between the Dutch and the Flemish schools. With the exception of the earliest Dutchmen, as Geertgen van Saint Jans, Dirk Bouts, Engelbrechtsz., and Lukas van Leiden, who learned the art from their

Southern neighbours, there is a clear line of demarkation. The distinction between Holland and Belgium, to which Flanders belongs, is racial. The North Netherlands were populated in the Migration of Nations by the Norsemen who settled Friesland, and the Teutons and Saxons who settled the Rhine and Maas basins — the same tribes that filled Britain. The South Netherlands received the influx of the Franks, a Latin race. And as differences may become more pronounced and positive where they touch, so we find the distinction between Holland and Belgium asserting itself from before the Middle Ages to the present time in every branch of the humanities, in religion, in politics, in social life, and in art. The North became Protestant, the South remained Catholic; the North fought for freedom in the eighty years war, the South remained willingly subject to Spain; the North found its wealth in commerce, the South in manufactures; and Art in Holland was great through its national feeling, the Art of the South always bore the marks of its Latin affinities. This has always produced a subconscious antagonism, manifested in various ways — in the case before us by a lack of sympathy and appreciation of the best that the Flemish could offer.

Of some of the early Flemish, as Memlinc, Massys, and Mabuse, a few examples are shown; Pa-

tinier, Pourbus, and the Breughels have each single canvases, as is the case with Snyders and Fyt, the painters of game and fowls. Teniers and Brouwer, by reason of their affinity in subjects, are more frequently met with. Of the later Flemish painters Verboeckhoven, Wappers, and Willems are the most important artists represented.

Only a few Frenchmen, besides the Fontainebleau group, have been admitted. Prud'hon, Couture, Michel, Monticelli, Delacroix and Géricault, Courbet and Decamps are naturally shown, because they had great influence on the Dutch painters of the early 19th century. The increasing facilities of travel and intercommunication between nations extended to a wider acquaintance with and appreciation of foreign products. Hence the private collections which form the foundation of most Museums contain several works of the later Frenchmen, so that examples of Gérôme, Meissonier, Bouguereau, Vollon, Breton, Ziem and others are found here and there.

The pride of the Netherland Galleries, besides in the products of its own men, may, however, also be found in its ample presentation of the Barbizon men — those artistic Titans who redeemed French Art from the lifelessness of Classicism and made it human and supreme. They were rebuffed when they appeared, and suffered the hardships of inno-

vators, but the weight of their genius crushed at last all opposition. Especially do we find in the Museum Mesdag a presentment of the entire group such as is nowhere else to be met with.

Corot shows his sensuous charm. Millet has his sentimental appeal that is overshadowed by the incisive distinction which his work possesses in its superb colour, its artistic, pictorial presentation, its atmospheric richness. Rousseau proclaims the redemption of French landscape art. He was dominated by his love for nature, and with Michael Angelesque strength he portrayed her. The majestic mass of the forest, the bulk and volume of the oaks, the great ledges of moss-covered rocks, the sweeping lines of hills, storm light and voyaging clouds — these are his themes above which he soars like an eagle, as Corot called him. The splendour of his colour, even in his highest chromatic flights, is always dominated by the quintessence of beauty and grandeur, which nature reveals.

Dupré's melancholy strain, infiltrating the sombre moods of his nature, and the more sparkling colour gems of Diaz are to be studied beside the exquisite frankness and potent charm, always restful, peaceful, refreshing, which Daubigny displays, and the "Bucolics of Virgil" from the brush of Troyon. The secret of the eminence of the "school of 1830," as the French call them, is the same, as we shall

see, which lies at the foundation of the greatness of the 17th century Dutch school — they mirrored the life of their own people, their art had its root in their own soil, and in contemporary French thought and sentiment; they pictured their own time, clime and race.

Of the Italian School a few unique examples are scattered, of which the Mauritshuis possesses the majority, but in Utrecht is a rare Ugolino da Siena, the early adherent of Cimabue, who resisted to the last the newer tendencies of Giotto. The portraits by Piero di Cosimo denote his advanced art over that of his contemporaries. Mazzolino, Bordone and Magnasco complete the list. Mr. Mesdag is responsible for the importation of two of the most noted modern Italians, Segantini and that eccentric genius Mancini.

The Spaniards Velasquez, Murillo and Cereso have each one canvas in different Museums. The Murillos in Amsterdam and The Hague are, however, decidedly important.

Holbein's journey through Holland is not responsible for the few portraits by this first German master, for those in the Mauritshuis came by way of England. Tischbein, on the contrary, painted the likenesses shown while on a visit to The Hague. Only Meyer von Bremen and Munkacsy represent the moderns, while Gabriel Max left a few examples

when in the seventies he was painting the lions of the Amsterdam "Zoo" for his famous "Lion's Bride."

The English School is entirely absent, except a stray Sir Thomas Lawrence, and a few portraits which Hodges painted while settled in Amsterdam. It is strange that while the English were the most sincere appreciators of the Dutch artists, importing their works, as well as the men themselves, not a single painting of the great British school of Reynolds, Gainsborough and Constable found its way to Dutch collections. Alma Tadema, a relative of H. W. Mesdag, is naturally represented in his Museum, while the Ryks Museum may well boast of a fine, early Whistler, "Effie Deans."

In our walks through the Museums the examples of the foreign schools will be noted as they are met with.



THE CANNON SHOT

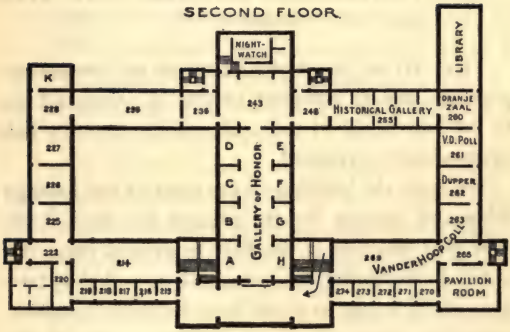
WILLEM VAN DE VELDE, THE YOUNGER

Plate XXVIII
(*See page 273*)

Ryks Museum Amsterdam

THE RYKS MUSEUM

SECOND FLOOR



CHAPTER X

WALKS THROUGH THE GALLERIES — THE RYKS MUSEUM

THE Art of the Ryks Museum at Amsterdam gives an almost complete review of Dutch art up to the latter half of the 19th century more or less systematically arranged.

We enter the building on the right of the Passage Way and passing for the present the glass doors that give entrance to the first or ground floor, devoted to Industrial Arts, etc., we ascend the stairway which brings us to the large entrance Vestibule, extending along the entire middle front of the building. The decoration of this beautiful foyer is harmonious. Fine art-windows, painted by W. J. Dixon, shed a subdued light. They represent allegorically Architecture, Painting and Sculpture. The floor is an immense mosaic, filled with symbolic figures, while numerous busts, sculptured figures, and early 16th century tapestries make the furnishing.

Passing behind a screen, we enter the Gallery

of Honour; so called because formerly it was the avenue to the Rembrandt Room at the farther end, with that incomparable vista of the "Night Watch" to which I have referred. Now we see beyond a painting which is not strong enough to carry such a long distance. On each side of this long corridor are four alcoves containing canvases of the 17th century. These paintings were apparently placed here on account of the sizes not conforming to the wall space in the larger galleries, for with some masterpieces there are also a large number of paintings of less importance.

In the first alcove on the left (A, see ground plan) we find on the North wall Adriaen Beeldemaker's masterpiece, "Hunters and Dogs." A hunter in a red coat is going to the left with a musket on his shoulder, from which a hare is suspended. He has two spaniels and three greyhounds in leash; to the left a dog is on the scent; in the background are hunters and a horseman. A cloudy sky hangs over the landscape. The picture is of excellent colour and reminds one of Cuyp's work. Of Cornelis Dusart we find a "Boy by Candlelight," not to be compared with his lively genre that we will see later on. A "View of Tivoli, near Rome" is the only example in the museum of the younger de Moucheron, Izaak, which indicates plainly how landscape art had declined in the Neth-

erlands at the end of the century through Italian imitation.

On the East wall hangs a biblical scene, "Joseph explaining his Dreams," by the many-sided Jan Victors, whose portraits and genre are widely distributed. This example is weaker than his other two canvases, found later. Of Hendrik Heerschop, Rembrandt's pupil, we have a mythological scene, "Discovery of Erechtonius by the Daughters of Cecrops." A large corporation piece, "The Magistracy and Militia of Dordrecht," used to be ascribed to S. van Hoogstraten, which has proved to be incorrect. It is the worthy product of one of the 17th century unknowns.

On the South wall is a characteristic Jan Steen, "The Devil's Safeguard," and the large Paul Potter, "The Bear Hunt." The latter painting was acquired in an exchange with the Mauritshuis in 1825. Being in a much damaged condition, it was restored by J. W. Pieneman. Although the restoration has taken away much of Potter's characteristic painting, it is still apparent that the subject with its energitic action was too much for the artist, who was more at home in the quietude of country life. The painting is hard and dry, which might be the restorer's fault, but at the same time the action is unnatural and the movement forced, for which Potter must be held responsible. At first

view, however, the composition is striking. A large bear is on the defensive against attacking dogs. A horseman, sword in hand, on his rearing charger, is ready for the *coup-de-grace,* while a huntsman approaches from behind a tree with levelled lance. Potter was never successful with any other animals but cattle. His horses especially are out of drawing.

In the second alcove (B) we find on the North wall a Jan van Goyen, "View of Valkenhof near Nymegen," dated 1645, out of his best period; and a "Waterfall" by Jacob van Ruisdael, of a grand, poetic character, denoting by its unusually solid painting the influence of van Everdingen. A view on the Zeeland waterways by Simon de Vlieger is the best example from this marine painter. On the East wall we are attracted by an excellent portrait by Karel du Jardin, of Gerard Reinst, a celebrated art-connoisseur. Of Jan Asselyn there is that famous painting of a Swan defending its nest against a dog. At the time this canvas was painted politics was rife in the Lowlands. The strife between the parties found vent in lampoons and woodcuts, from which later came the so-called "Chap-books." We must consider this canvas the most ambitious political cartoon ever put out, the artist making his meaning plain by inscribing under the magnificent white swan the word "The Pensionary," referring

to Pensionary Johan de Wit; under the eggs, "Holland," a play on the different provinces of the United Netherlands; and near the dog, "The Enemy of the State." There was great opposition at the time to Johan de Wit, a remarkable statesman, whose position may be compared with that of the President of a Republic, but who was accused of having the ambition to assume the rôle of Dictator. Although he and his brother Cornelis had contributed most to the exaltation of the Dutch Republic, their known unwillingness to have the Princes of Orange continue as Stadhouders resulted in their cruel death at the hands of a furious mob of Orangemen. The painting before us was a defence of the Grand-Pensionary, by suggesting his labours for the Commonwealth. As a pendant hangs a "Clucking Hen protecting its Chickens," by Melchior d'Hondecoeter, of equal soundness in painting.

An early militia piece comes next. It is by Claes Pietersz. Lastman, who died in 1625, an elder brother of Rembrandt's teacher. It shows Captain Abraham Boom, his lieutenant Ant. Oetges and seven civil guards, ready to depart from Amsterdam to help defend the city of Zwolle against the attack of the Spaniards. The painting was unfinished, and completed after the artist's death by A. van Nieuwland, and is only of interest to show the beginning

of these group paintings. The arrangement of the figures is stiff in their straight and rigid line, while the colour is harsh and flat. Of Thomas de Keyzer we view an uninteresting portrait group of three children that cannot be compared with his later individual work. A characteristic Berchem shows "Ruth and Boaz." With the two principal figures in the foreground are seen several reapers and animals in the middle distance, and the mountainous landscape setting we always find in his work. A recently acquired Wybrand de Geest, "Portrait of a Patrician Lady," is a rare example of this little-known artist.

We enter the third alcove (C). One of the most important paintings by Nicolaas Maes hangs here, "The Endless Prayer" (Plate XXII). An old woman, in a black dress with red sleeves, is seated at a table, with piously folded hands. The honest expression on this wrinkled face, but especially the fine painting of the hands attract attention. The character of these hands, so old and nerveless that one can see the palsy shaking them, has a wonderful and most pathetic expression of attenuated feebleness, still supporting one the other in the clasp of hopeful faith. It is one of the finest products of this artist, painted while still under Rembrandt's influence, and before he became Frenchified. A "Regent piece," by Jacob Backer, shows Rem-

brandt's influence. Another one of the numerous animal paintings by d'Hondecoeter, of which the Museum possesses a round dozen, is entitled "The Menagerie." Only one example is owned of Leendert Bramer's work, "King Solomon offering to the Idols," which is painted in the Italian style, with a Rembrandtesque modification of its chiaroscuro. The portrait of Cornelis Pietersz. Hooft, Burgomaster of Amsterdam, and father of one of the most famous poets and prose writers of Holland, is painted by Cornelis van der Voort, of whom nothing is known except that his work has sometimes been ascribed to Moreelse — accordingly this can hardly be one of his best works. A later man, of whom little is known except that he was influenced by Rembrandt, was Dirk Dirksz. Santvoort, of whom we have here a Regent piece of the Cloth-Guild.

"The Choice of a Lover," by Nicolaes Moeyaert (Plate XII), bears a false signature of G. Metsu, to whom it was ascribed at one time, for what other reason besides the signature is hardly discernible. The painting shows considerable skill, but lacks the elaborate background that we look for in Metsu's work. A vigorous old man, with fur-bordered cap and cloak, is seated on the right at a table on which are gold pieces, while he offers a bag with money to the girl, who pushes it away as she leans against



WINTER

ANDREAS SCHELFHOUT

Plate XXIX

Museum Fodor
Amsterdam

her smiling choice, of her own station in life. Another young man, of well-to-do appearance, holds up a wine glass to which he points invitingly as he beckons to the maiden who ignores him. It is a plain "morality" — that true love chooses poverty, if need be, in preference to riches and pleasures. Another example by this artist, "The unworthy Guest," runs in similar vein. Jan Lievens was another pupil of Rembrandt, and here with a biblical presentation of "Samson and Delilah." A good portrait of Reinier Hinlopen is by Nicolas Elias. Two of the examples of the famous painter of dead poultry, Jan Weenix, the younger one of this name, hang in this alcove.

If we should have in mind the symbolic painting of the present time, which represents arts, sciences, the seasons, etc., by half-draped female figures, we are at once recalled to the matter-of-fact realism of the Dutchmen by a painting of Hendrik Bloemaert, who symbolizes "Winter" by an old man in a green tunic and violet mantle. He sits at a table rubbing his hands over a chafing-dish, near which stand a glass and a platter with butter-cakes — which presentation adds comfort even to the thought of the inclement season, whereas modern symbolism generally would make us shiver in sympathy with the poor model.

A portrait of the architect van der Helm with

his wife and child, by Barent Fabricius, is worthy of his master Rembrandt; while his fellow-pupil, Ferdinand Bol, shows by one of his biblical canvases, "The Dance of Salome," that he did not possess the imagination required for such subjects — his portraits are far better.

In the fourth alcove (D) we note one of the finest marine paintings, by Willem van de Velde, the Younger, "View of the Y before Amsterdam." It is a scene of much animation, showing the activity of dockyards of that great commercial centre. An "East-India-man," with richly gilt stern, is returning from its first voyage to the East, being received with saluting salvoes by another vessel. The colour is unusually brilliant and the conception large and impressive. The artist painted a replica of this canvas while in England, which hangs now in the Wallace Collection. Another example by Jan Weenix is called "The Country-house," after the mansion filling the left corner of the canvas. The principal feature is, however, the dead game and the fruit scattered around a vase.

Melchior d'Hondecoeter's masterpiece, "The Floating Feather," hangs near. Not only is the artist unsurpassed in his portrayal — the true word, for these are portraits — of the various birds he depicts, in this canvas he has brought his tour-de-force of a floating feather, which frequently occurs

in his paintings, to the acme of illusory deception. A fine corporation piece, "The Regents of the Workhouse," by Karel du Jardin, and another one with the same title by Jan de Baen, obtain distinction for excellent workmanship.

Since we will return to this Gallery of Honour at the completion of the tour of this floor of the Museum, we will leave for the present the alcoves on the right and enter the large gallery that used to be called the Rembrandt Zaal (R. 243). It is decorated in the frieze with incidents from the life of the great master, but the "Night Watch," which was formerly its principal adornment, is missed. Instead we find here the most popular of Bartolomeus van der Helst's militia paintings, the "Peace Banquet." Twenty-four civic guards are seated or standing around a richly laden table to celebrate the Peace of Westphalia, which on the 18th of June, 1648, made an end to the eighty years war with Spain. In our latter-day views of art we would call it an extremely decorative tour-de-force, with its rich and bright colours, its details carried out with scrupulous nicety, and the universal insistence of the dramatis personae. Even so — it is more than that. Its perfection of design, the harmony of its many colour tints, the clearness of the pigment, the expressive portraiture of these warriors, happy because fighting is over, especially the

care wherewith the hands have been drawn — all this has rarely been excelled in this class of paintings, and make us forget its lack of atmosphere and of perspective. Still it does not deserve the *critique* of Reynolds, who called it "the most beautiful portrait piece in the world."

Several other militia paintings cover these walls. Another by van der Helst is one of his first (painted in 1639), as it is the largest of his canvases. It contains thirty-two figures and shows the Civic Guards under command of their Captain Roelof Bicker gathered before the brewery "de Haan." The work is signalized by the same qualities of lively arrangement, decorative colour scheme, and detail painting.

The famous "Lean Company," by Frans Hals, depicts the company of arquebusiers under command of Captain Reynier Reael, which Frans Hals painted during a visit to Amsterdam. He did not complete the work. The entire left side of the canvas, up to the figure in the light, is by Hals, the rest was finished by Pieter Codde. This is the only militia piece by Hals in which the figures are entire; it also bears the strongest evidence of the passing influence which Rembrandt exerted upon Hals. It is every whit as remarkable in grouping, pose, expression, and colour as the Haarlem masterpieces.

One of the very few scriptural pieces by Ferdinand Bol, "Abraham entertaining the Angels," used to be a mural decoration in a Utrecht mansion. An "Allegory of Peace" is by Jan Lievens and has many defects. The composition is awkward, and the woman representing Peace squints dreadfully, but the beauty of the little angels, the Titianesque colour, and the van Dyck hands somewhat redeem these faults.

We ascend now the little staircase leading to the hallway that brings us to the new Rembrandt Room, described in the first chapter — and behold "The Night Watch" (Plate VIII).

At first view we are at once struck by the broad movement of light and shade, which like colour-sounds sing through the composition; and by that broad and forceful execution and that simple splendour of colour, in which the genius of the master glows like a lambent flame. Then we see two men approaching us. The one in dark, the other in a light costume. The master emphasizes still further the contrast by extending the dark arm over the light uniform in a conversational gesture, together with that sunny half-shadow that plays such an important part, as we shall see later on. And behind and around these two officers come the members of the troop, called out by the perspiring drummer in the corner. What bravura in this figure with

its pock-marked face, bibulous nose, fat lips and energetic movements of the arms! This grouping of Captain Banning Cock's Company was a magnificent departure from the orthodox method of giving each man who paid his hundred florins, as sixteen of the people in this crowd had done, an equal prominence. The complaints of injured vanity when the painting was finished were many, and the artist's clientele for this class of pictures disappeared — mayhap Rembrandt never understood why. Perhaps he forgot entirely, while at work, what was expected of him: to paint a group of sixteen life-sized portraits. Instead he painted the world's masterpiece, the world's wonder. Every nook and corner has something startling. Look at that arquebusier in red — a wonderful red of delicious nuances; the gray-green tones of the other figures; that little girl thrust in the crowd to relieve the up-and-down lines, a light-bearing fairy that sets the shadows aglow; does not that touch of blue on the lance sparkle as a jewel? Every person, the cornet, the halberdiers, all are placed and painted to form a constellation of splendour.

This painting was considerably cut down to fit a wall-space, when it was removed in 1715 from the Doelen of the arquebusiers to the old City Hall (now the Royal Palace) on the Dam. On the left were two more figures, and the tambour on the right

was given entire, as it is seen in the copy in oil by Gerrit Lundens, which hangs now in the National Gallery in London, and one in water colour, now in a private collection.

An interesting question may be raised as to the correctness of the title of this masterpiece. In recent descriptions we find everywhere the point made that the title of "Night Watch" was given by French writers of the 18th century, who called the painting *"Patrouille de Nuit,"* because it looked to them like a night scene, with the artificial illumination of a torch, the painting being darkened by dirt and smoke. Whether Sir Joshua Reynolds, who called it "The Night Watch," followed the example of these French writers, or heard it thus called on his visit to Amsterdam in 1781, we may not be able to tell. Van Hoogstraten calls it in 1678 "Painting of the civil guard," and Wagenaar, a century later, names it, "Sortie of the company of Captain Frans Banning Cock." He further declares that the incident chosen was to assist at the entrance of Willem of Orange and his wife Mary, daughter of Charles I, into Amsterdam, which supposition is, however, discarded as being without foundation. The earliest authentic title is found on the water-colour copy of Gerrit Lundens, painted about fifteen years after the original, on which is found the inscription, "The young Heer van Pur-

merland gives to his lieutenant Heer van Vlaerdingen orders to march his troup." It has been suggested that this sortie was for a shooting-match, because the little girl in the crowd carries a stuffed bird, and the boy, playing with her, a headpiece, both articles being claimed to be the prizes for the match. This is a far-fetched supposition, as such articles would not be left in the keeping of playing children, nor would these children be able to keep up with a marching troop from the centre of the city to the shooting-range, beyond the town gates, a distance of several miles.

It is not only possible, but most probable that the popular title, "The Night Watch," for short, was given to the painting from the beginning, and that for the following reason. In Holland the military division of watches in garrison towns, even to this day, makes the Night Watch, to man the various posts at the city gates and barracks, commence at five o'clock in the afternoon. To reach the gates from the Doelen, in the centre of the city, would require the preparations for marching to be made at four. Now we notice that the shadow cast by the Captain's hand is at an angle of 45 degrees. This indicates the height of the sun in summer in Holland at four o'clock in the afternoon, as the sun does not set before eight o'clock. This Company, therefore, comes down the steps of the Doe-



D. J.
BLES

"HOLLAND WINS"

Plate xxx
(See page 202)

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len, as the Night Watch, to march out to relieve the Day Watch, and later, after midnight, they will be relieved by the Morning Watch.

But it matters not what we call this marvellous creation of Rembrandt's inspired brush. The painting is in itself so majestic and commanding that it sweeps all petty query aside when we stand before this canvas to view which a world's journey should not be too onerous.

We pass now through a small doorway at the left of the painting and enter the first one of two cabinets in which the smaller works of Rembrandt are shown. As we enter the room our eyes fall on that other masterpiece, "De Staalmeesters," Syndics of the Cloth-Guild (Plate IX), the crowning manifestation of his genius, painted in 1661. If the "Night Watch" showed Rembrandt as he gave full sway to the perfect combination of his poetic imagination with energetic realism, in the "Syndics" we find the academic perfection of the painter's art, infused with that vital principle for which Pygmalion prayed before the statue of Galatea. These five Directors of the Cloth-Guild are arranged around their council table in unstudied variety of attitude. The style of the collar is the only difference in their attire of black velvet and soft hats, and yet the master's genius finds an opportunity to differentiate between them. The heads,

or rather the features, enable him to impose upon us the distincion between five men of dignity and authority, the servant's face, less intelligent, acting as a foil. There is a warm harmony of colour, a gently diffused light, a largeness of effect, which yield the decisive impression that we stand before one of the greatest masterpieces of pictorial art.

The remnant of the partly burnt "Anatomy Lesson of Doctor Johan Deyman," painted in 1656, hangs on another wall. Even what is left of this work denotes the masterful manner of execution. We can do no better than listen to the impression it made on Sir Joshua Reynolds as he describes it in his "Tour of Holland." Says he, "The heads of this fragment leave a powerful impression, which recalls Michel Angelo, the execution is excellent, and the colour reminds one of Titian." The remarkable knowledge which Rembrandt must have had of muscular anatomy is to be noted in the wonderful foreshortening of the cadaver.

A famous example of the great master's landscape painting is "The Stone Bridge." It is dark in tone, distinct in manner from that of preceding landscape painters, and heralds the coming glory of Ruisdael and of Hobbema. A mythological composition, called the "Metamorphosis of Narcissus," also proves that Rembrandt's power with the etching needle to delineate the beauties of na-

ture, was equally efficient with the brush. A few portraits and study heads complete the works of Rembrandt owned by the Museum, with the exception of these which we will see later in the collections had to remain intact by testamentary disposition.

Turning now to the left, we pass through a narrow passageway that leads along the tiled wall, representing "Rembrandt in his studio," which used to be the outer wall of the Museum before this lean-to had been built. Thus we return to Room 243, and proceed to Room 236, called the Carlovingian Room, being built in imitation of the Emperor's Hall, which Charlemagne erected in the narthex of the church of St. Servatius at Maastricht. Thence we enter the International Gallery (R. 235), in which are placed the paintings of early foreign schools. We commence with the North wall and note an Anton van Dyck in his first (Rubens) period, "The Repentant Magdalene." A portrait of the same period, of "J. van der Borcht, Burgomaster of Antwerp," a little blackish, enables us to study the master's individual progress by comparing it with the last canvas van Dyck completed. This is called "Portrait of Prins Willem II of Orange and his bride Mary Stuart." Lady Jane Roxbrough, Lady-in-waiting to Queen Henrietta, wrote on the 13th of August, 1641, that "van Dyck

was then working on this group and hoped to have it finished soon" — the master died on the 9th of December of that year. The young people, standing hand-in-hand at the base of a column, look out of the canvas at the spectator. It is a typical work of the courtly artist. The rich satin and brocade, the delicate hands and the refined manner of painting the features all point to the facility which his industrious hand had acquired. This group offers also an excellent example to show where van Dyck fundamentally differed from the Dutch school. His primary object was the *painting*, not the sitter — the reverse with the Dutch. He paints that posterity may know van Dyck, the Dutch that posterity may know the person portrayed. He lacks solidarity, or is not what may be called an intimate portraitist, no matter how far he may excel in elegance of outlines, sense of proportion, and able technic.

Two church interiors by Pieter Neefs precede three small panels by David Teniers, the Younger, entitled: "The Village Inn," "Workingmen Resting," and "The Guard Room." Quite near hangs a "Temptation of St. Anthony," which was a favourite subject with Teniers. Its treatment is not up to the one in Berlin, although equally grotesque. Of greater importance is the still life by Frans Snyders, which rivals the work of his Northern

brethren, and an Italian landscape with ruins by Paulus Bril. A sketch by Rubens, "Bearing the Cross," is the study for the large painting of this subject now in Brussels. A fine view of Antwerp by his pupil Jan Wildens, and a mythologic "Diana and Endymion," by Rembrandt's detractor, Gerard de Lairesse, are still to be noted, together with a Spanish school portrait of "Karel Balthasar, son of Philip IV of Spain."

The entire East wall is taken up with two large paintings by Caspar de Crayer, the contemporary of Rubens, who still maintained his individuality. The "Descent of the Cross" is, however, far better than the "Adoration of the Shepherds." Both show the ready draughtsmanship, glowing colour and dramatic action of this distinguished Fleming. Following the South wall we come to one of the early Flemish portrait painters, Frans Franken, whose "Allegory on the Abdication of Charles V at Brussels" is a curious mixture of a group of royalties in the middle distance, with Neptune in his chariot, drawn by sea-horses, and other figures representing the four corners of the earth in the foreground. The catalogue gives this painting unjustly to his uncle Jeroen Franken. The portrait of Cornelis Nuyts, by Jurriaen Ovens, indicates that Rembrandt's influence even extended to the south. Three more compositions by de Lairesse hang on this wall.

The authorities of the Ryks Museum are exceedingly loath to furnish attributions to paintings of doubtful origin, hence we find, especially in this gallery, a number of school-paintings, so styled. There are several canvases of more or less importance given to the Spanish, Flemish, or Italian schools, or marked as copies. An indubitable Murillo, "The Annunciation," is a replica of a like painting hanging in the hospital at Seville. A painting by Rubens, "Filial Love," illustrates the tale from Roman history when Cimon was cast in prison under condemnation to die of starvation. His daughter Pera was, however, allowed to visit him, when she nourished her aged father at her breast. The painting shows the moment of detection. Her filial piety was rewarded with the liberty of her parent. It is a subject to which the artist has devoted his best powers. Pieter Breughel, so-called "Hellish Breughel," has an "Adoration of the Magi," more sedate than his usual, grotesque portrayal of fiendish circumstances, which gave him his unsavoury title.

On the short West wall we find another "Temptation of St. Anthony," by the satirical Jeroen Bosch, who really belongs to the Dutch school. There are copies of portraits by Quentin Massys and Hans Holbein. The most interesting picture here is, however, the large painting of "Christ

with Mary and Martha," also called "A Flemish Kitchen," by the early Fleming Joachim Beuckelaer, which contains some excellent still life painting of vegetables, fruit and game.

Traversing again this long gallery we come to a square room (R. 228), in which a beginning is made with the historical development of Dutch art, and which contains the earliest works, mediæval and early 16th century. We start at our right and find a "Crucifixion," by Cornelis Engelbrechtsz. van Leiden. It is a curious early painting, with its stiff and angular figures of saints. Next to it hangs a "Calvary," that bears resemblance in treatment to the paintings in Hoorn by Cornelissen van Oostsanen, but not being sufficiently identified, is only ascribed to his school. A "Portrait of Philip of Burgundy, Bishop of Utrecht" used to be given to Lukas van Leiden, but was painted by Jan Gossaert, called Mabuse, when this artist resided in Utrecht.

Two of the first group painters now claim our attention, each with two canvases. Those by Dirk Jacobsz. are dated 1529. One contains twelve, the other one seventeen figures. The two other gardes-de-corps are by Cornelis Teunissen. The relation with the school of van Eyck is strikingly apparent in these groups — the minute execution of detail, the simplicity and naturalness of presentation. We

may also notice the infancy of pictorial art in its expansion from miniature, for Jacobsz., especially in his panel with seventeen figures, seems to have been ignorant of the demands of unity of design. He apparently desired to lay particular stress on the painting of the hands, which are beautifully done, but decidedly destroy the coherence of the composition. A much later group piece, dated 1562, in which fourteen figures are crowded on a panel, only 14 x 19, is by Dirk Barendsz. It bears Titianesque traits, and is much warmer in colour than the work of his predecessors. The alignment of the faces is primitive, but their expression remarkably virile and full of character. On the opposite wall hangs his more renowned "Fish Eaters" (Plate V), which is in somewhat damaged condition, but clearly displays the best characteristics of these early group paintings.

Close together hang two panels by the earliest painter of note, Geertgen van St. Jans. "The Life and Martyrdom of Saint Lucia of Syracuse" presents several episodes, joined in different planes of the composition. The Saint is surrounded by her tormentors, next she is seen kneeling before a priest, and further on she is decapitated. The characteristics of the artist are still more pronounced in the other panel, which is an "Allegory upon the Sacrifice of the New Testament." This painting was



"VIEU PONTAC"

A. H. BAKKER-KORFF

Plate XXXI
(*See page 292*)

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ascribed to van Eyck, to whom at first most paintings of this kind were attributed, but later study has separated him from many works that went by his name, and Bode, Bredius, Hymans, etc., have recognized and pointed out convincingly the peculiar manner of the Northern artist, Geertgen van St. Jans. His most significant traits are the oval faces of the women, with their strange head-dressing, a certain rigidity in the composition, but at the same time a more lustrous light effect than is found in Flemish pictures.

We leave for the moment this room to enter an alcove (K), where we find several altar pieces of the 16th century, mounted on screens. These fairly represent the execution of sacred art of the time. Only one has its authorship verified, and is ascribed to Maerten van Heemskerck, a wing of a triptych, formerly in a church in Delft. It shows the peculiar introduction of heathen mythology in Christian decorations, for it represents the Sibyl Erythrea, while on the back is the portrait of the donor, Te Matenlief Dammasz. We note also on the walls six portraits of members of the old aristocratic family of van Naeldwyck from the 15th century, by an unknown.

Returning to R. 228 we notice near the door a characteristic example by Pieter Aertsen, named "Lange Pier," who tells the story of a frugal

housefather, busy counting his barley-grains, and, lest we do not understand the quizzical artist's meaning, he has added a Dutch doggerel, "If I want to arrange my household with care, I must count the barley in the pot." A little further on hangs his more famous "Egg Dancer." The several figures are somewhat grotesque, and out of drawing, but the animation of the scene is captivating. A little further on is the fragment of a painting by Aertsen of more serious import, called "The Adoration of the Shepherds." It was much damaged by a fire in 1652. Of two panels by Jakob Cornelisz. van Oostsanen the "Portrait of a Man," possibly representing the artist himself, gives an excellent estimate of his work. The other one, called "Saul and the Witch of Endor," is much painted over and hardly characteristic. It is more reminiscent of Jeroen Bosch, of whom we find a small panel hanging next. This is a satire on the medical profession, in which a charlatan makes his patient believe that he extracted a pebble, which he shows, out of the fool's head — a subject also treated later by Jan Steen.

On the North and West walls are several paintings by, and from the school of, Jan van Scorel. Most noted of these is his "Mary Magdalene" (Plate IV). While the painting bears the Venetian earmarks, it also shows Scorel's profound love

for beauty of lines. The mouth, eyes, nose, and the contour of the face are exquisitely fine, the pose is remarkably easy, and the details of the rich gown and of the cup denote the master-hand. A tableau of seventeen archers is also from his hand. Among the school pictures there are some of great interest, as "David and Bathsheba," and "Mary's Departure." Lukas van Leiden is also represented on this wall by a "Church Service."

We enter now Room 227, where we find three examples of Aert Pietersen. First we note a group painting of nineteen arquebusiers, and next to it, "Six Syndics of the Lakenhal of Amsterdam." Opposite hangs his "Anatomical Lesson of Doctor Sebastian Egbertsz." Both these latter subjects were long after handled by Rembrandt, but despite comparisons, we must accord Pietersen's presentation fair praise. There are also three examples by Cornelis Cornelissen van Haarlem, a portrait of Dirck Coornhert, the noted engraver, poet, and savant, and next to it his "Adam and Eve in Paradise." On the opposite wall is his third example, "The Massacre of the Innocents." In these paintings we notice the painter's habitual errors of excessive elongation of the chest and the abdomen in his drawing of the nude, although he seems thoroughly conversant with the rest of the human anatomy. It suggests that in these early

times nude paintings were made from draped models. His work possesses grace and invention. A small example of Pieter Lastman, who taught Rembrandt, and involuntarily suggested to him how *not* to paint in the style of Caravaggio, shows here an Italianesque "Christ and the Lepers."

On the East wall we will pass a few small panels by van de Venne, of whom we will see more further on, and note "Moses changing the Waters into Blood," by Jan Pinas, of whom we only know that he belonged to the Dutch colony in Rome with Lastman, Poelenburg, and the others. A three-quarter length portrait of Maria van Utrecht, wife of Johan van Oldenbarnevelt, is a creditable document from the hand of Paulus Moreelse. Roeland Savery, claimed by virtue of his long residence in Utrecht as belonging to the school, has a canvas showing the "Prophet Elisha fed by the Ravens," and a fine rocky landscape in the next room. David Vinckboons shows the "Preaching of John the Baptist." His two compositions on the next wall of soldiers and peasants, changing places as victors and conquered, are more interesting. Melchior d'Hondecoeter's father, Gilles, is represented by "Deer in a Forest," and on the next wall by a landscape.

The first painter who found his inspiration in the national sport of skating was Hendrik van

Avercamp, a deaf-mute, whose vivacious winter diversions are the forerunners of those by Izaak van Ostade and van Goyen. Nothing is known of him except that he lived in the first half of the 17th century. Several of his works are in Kampen. His "Winter View near a Village," which hangs here, is truly characteristic. Neither do we know much of Jacob Willemsz. Delff, his contemporary, but his portrait here of Paulus van Beresteyn is to be noted.

On the North and West walls we find three of the best examples of Adriaen Pietersz. van de Venne, which are in excellent condition. In the "Prince Maurits visiting the Kermis at Ryswyk" we are astounded at the freshness of treatment, the minute detail of drawing, the movement of the crowd, the piquancy of the various groups, and the largeness of conception. The "Fishing for Souls" possesses all these qualities, but it is besides more caustic in its satire. It is an allegory on the results of the Twelve Years Truce, which suspended the war with Spain in 1609, and which included as one of its conditions liberty of faith. The artist pictures humourously the efforts of Protestants and Romanists meanwhile to gain adherents. Catholic dignitaries fill one boat, Protestant clergymen another, and nets are cast out to catch the swimmers. On either bank of the river the parties are gathered

to witness the result. Prins Maurits and Prins Frederik, as well as the artist, are pictured on the Protestant side. Velvet Breughel painted the landscape. Entirely of van de Venne's own brush, and one of his earliest works, is the "View of the Harbour of Middelburg."

Nicolaes Moeyaert, whose work we have already seen, has a biblical tableau of the "Meeting of Jacob and Rachel at the Well." A fine presentation of the defeat of the Spanish Armada by the Dutch and English is given by A. van Antum, of whom nothing is known, although he must have been a redoubtable marine painter, as shown in another view of calm seas and shipping, that hangs near. The only example of the marine painter Jan Willaerts hangs between.

We proceed to the next Room (226). In this room we find the work of Werner van den Valkert, a pupil of Goltzius, whose portraits have sometimes been ascribed to Moreelse. Of Antony Palamedes we find here two portraits, although he is better known for his animated conversation pieces. Two portraits and a family group by Dirk Santvoort are Rembrandtesque. More individual is the portrait of Jacob Cats by Mierevelt, and that of Pieter Schout, Burgomaster of Haarlem, by Johannes Verspronck. It is interesting to study the pre-Rembrandt portraits in this room, for we

have here also a Ravesteyn, two Mierevelts, and notably a "Dutch Family" by Thomas de Keyzer. Conspicuous among these portraits is the "Church Interior" by P. J. Saenredam, and two landscapes by Esaias van de Velde.

In Room 225 we are advancing to the later men, and are attracted on the South wall by fine examples of still life. "Dead Poultry" by W. van Aelst, and "Fish" by Abraham van Beyeren. On the East wall hang two portraits by van der Helst, of which the man's portrait is the most important. Paul Potter's "Orpheus taming the Animals" shows his feeble attempt to paint various animals, and does not contribute to his just reputation. The menagerie which Orpheus has collected is characterless. The best work on this wall is "The Reverie," by Maes, which is a masterpiece of natural grace, expression, and colour. A young girl rests her elbow and arm on a pillow in the embrasure of an arched dormer-window, while she holds her chin in her left hand, in contemplative mood.

On the North wall are found several important paintings. "The Hut," a canvas by Adriaen van de Velde, has been variously judged. Waagen considers it a work which shows that the artist had lost his cunning, while Smith and Bredius declare it a fine example, showing the tender care the master bestowed on each figure in the composition.

Since there are few works by A. van de Velde equal to this one, the latter critics must be right. A still life by Pieter de Ring (1615-1660) is to be noticed. It is all we know or have of this man. Of the many-sided Karel du Jardin we have an Italian landscape, "The Mule-drivers," which is surpassed by a thoroughly Dutch landscape with cattle by Aelbert Cuyp, while next to this hangs Wouwerman's "The Riding School," of equal national feeling. The talent of Gerard Dou is now seen in a small panel, giving the portraits of Pieter van der Werff, Burgomaster of Leyden, and of his wife. The harmonious ensemble and admirable detail are characteristic, although the general effect suffers somewhat by the sombre background painted by Berchem.

On the West wall we have a first view of Jan Steen, whose numerous other paintings in the Ryks Museum are, however, more characteristic subjects. This one presents one of his few bible-scenes, "The Pilgrims of Emmaus." Govert Flinck's "Portrait of Gerard Hulft" shows this East-Indian Governor in typical attitude. An excellent van Goyen, a "River View," has his magnificent sky and limpid water.

Through an alcove which is too dark to allow us more than glance at a number of portraits of little importance we enter on the left the Regent



W.
VERSCHUUR

THE HORSE FAIR

Plate XXXII
(*See page 165*)

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or Militia Gallery (214). This entire gallery is filled with large canvases belonging to the city of Amsterdam, and which were painted on municipal commissions. They are hung in somewhat chronological order. Beginning with the South wall at the left on entering we find the martial group of Captain Dirk Rosecrans and his Company of twelve, painted in the stirring times of 1588 by Cornelis Ketel. A group with nineteen arquebusiers is by Aert Pietersen. One by P. Moreelse does not possess much attraction. The group of four Directors of Het Spinhuis (House of Correction) is a creditable work by Nicolas Elias Pickenoy. It declares the accomplished master, whose art often, as it does here, reaches the best of Thomas de Keyzer's single portrait work. These Regents are seated behind a table, covered with account books and writing materials. They are dressed in black, with white ruff collars and cuffs. Their heads are covered with the large "flap" hats of the time, and a bare-headed beadle hands a paper to one Regent, who is writing, while another one is counting some money. The disposition of the figures is natural. They are seen in a clear light and painted with authority in a warm colour.

Of Cornelis van der Voort we find a corps-de-gardes with twelve figures, and a little further on his portrait of Lieutenant Hasselaer, and also three

large group paintings. The large military group of Captain Allard Cloeck and his company, by Thomas de Keyzer, is not happily arranged, although the individual heads are excellent. Dirk Santvoort's "Four Women-Regents of the Spinhuis" (Plate XI) is considered his masterpiece. The features of these women are decidedly plain, yet they have a patrician air that lends distinction, notably the President on the left, holding her eyeglasses to examine a piece of lace-trimming. Regent groups by W. van den Valkert, and by Nicolaes Moeyaert bring us to the West wall, which is entirely covered by a large canvas, eight feet high by seventeen feet wide, on which Captain Jacob Rogh with his officers and soldiers are portrayed by Nicolas Elias. The first painting on the North wall is also by Elias, and shows the officers of this same company seated around the banquet-board. It is generally supposed that this canvas served as a model to van der Helst for his "Peace Banquet." Above this painting hangs de Keyzer's "Anatomical Lesson of Dr. Sebastian Egbertsz. de Vry," which was the first painting of this artist of which we have record, being painted in 1619, when de Keyzer was twenty-three years old. His early talent of a summary way of painting the heads is apparent; but it is also of interest to note the high colour given to the cheeks, which recalls the carnation of Cornelis

van der Voort, and confirms the theory that de Keyzer had been a pupil of that master.

A large canvas is by the German Joachim von Sandrart, painted while he was in Amsterdam, studying with and imitating Rembrandt, and at the same time reviling him. A canvas as large as the Elias is the "Peace Festival" by Govert Flinck, in which Joan Huydecoper van Maarseveen, Captain of the Civic Guard, is being congratulated by his Company at the entrance of their Doelen. Flinck's "Company of Captain Albert Bas" has a different arrangement of the figures, the canvas being an upright. The artist does not show the influence of Rembrandt in these two canvases as much as elsewhere. The handling is supple, the colour gay, the ensemble harmonious, although the drawing of the hands is not always proportionate. Another anatomical lesson, painted by Nicolas Elias, was much damaged by fire, whereby several of its figures, and these the most important ones, are lost.

Ferdinand Bol has two Regent pieces of the Lepers' Hospital, and one of six Regents of the "Huiszittenhuis" (Plate XIII). This one with the six Directors has always been considered Bol's masterpiece for its strength of colour, the velvety softness of the handling, and the impressive dignity of the facial expressions and attitudes. These

men offer a wide range of character, the dignity of one, the reflective mood of another, and again the more animal passions of a good-liver. It may be placed with the best of all group pictures of this age.

The Regent piece of Pieter van Anraadt contains the portrait of Bol, recognized by his prominent nose. This head differs so much from Anraadt's usual style, and is so completely in Bol's own manner, that it is most probable that Bol himself added this self-portrait.

We proceed again through the dark alcove and, turning left, enter the series of small Cabinets (219-215 and 274-279), which extend along the entire North wall of the building. They are lighted from the side windows, and contain principally pictures of small dimensions of the 17th century school, especially of the so-called "Little Masters." Their minute detail can be studied to greater advantage here than in the larger galleries with top-light.

In the first Cabinet (219) we find four examples of Cornelis van Poelenburg, with his carefully drawn, nude little figures. They are bathing scenes, and an Expulsion from Paradise. A little canvas by Willem Cornelisz. Duyster, "A Game of Backgammon," gives us our first view of the intimate genre which is to follow. Two small panels by Cornelis Ketel are only enlarged miniatures. A

"Shrove Tuesday" by van de Venne is remarkably replete with incident. Roeland Savery shows a poet, being crowned in the presence of a number of animals. A small landscape by Aert van der Neer dates from 1636, and two church interiors of delicate architectural drawing are by Saenredam.

In Cabinet 218 we find our first view of Gerard Terborch in three little portraits. Moreelse departed for once from his serious portraits to give us a charming little Shepherdess, and on the next wall a little Princess. Although Adriaan Brouwer by rights belongs to the Flemish school we find here two Inn-interiors, one a quiet, the other a boisterous peasant gathering, which must be ascribed to his early years when he was painting with Frans Hals in Haarlem. Later he settled in Antwerp, where he became known as "the Rubens of genre." A small panel, "The Straw-cutters," is one of the last pictures by Pieter Potter, Paul's father, and by all means his best. The figures are especially well-drawn, the colour is beautiful and transparent. A little genre by Pieter de Bloot contains several figures in the interesting groupings of a busy lawyer's office. Of Cornelis Saftleven we find a landscape with cattle and herdsmen, and next a portrait of the preacher Johan Uytenbogaert, by Mierevelt. Two portraits, a man's and a woman's, are by Pieter Codde, who only of late

has been discovered, most of his pictures going by other names. Still another church-interior, by Saenredam, brings us to one of the best, although little-known, marine painters of that age, Hendrik Dubbels. It is a river view of charming execution.

Cabinet 217 contains the most Rembrandtesque work of Govert Flinck, "Isaac Blessing Jacob" (Plate XIV). It is dated 1638, Flinck being in Rembrandt's studio from 1635 to 1640. Several of Rembrandt's pupils have treated of this incident (one by Jan Victors is in the Louvre), and Dr. Scheltema plausibly supposes that a contest was held at this time in the master's studio on this subject. An entirely individual portrait by Flinck is one of Uytenbogaert, and is superior to the one by Mierevelt, which we saw in the last cabinet. It is one of the finest of Flinck's smaller panels. A bust-portrait of a man, by Thomas de Keyzer, hangs next to a small panel by Gerbrandt van den Eeckhout, who has the biblical subject of the woman taken in adultery. The composition was apparently inspired by Rembrandt's version, now in the National Gallery in London. The heads of the various persons are full of character, and the expression is at once powerful and spiritual. Benjamin Cuyp's "Joseph explaining his Dreams in Prison" has a faulty adjustment of colour, but a well-balanced chiaroscuro. A half-length portrait

of Abraham de Notte is by Karel Fabricius, of whom we see also a little further on "Herodias receiving the Head of John the Baptist." Two Berchems show a drove of oxen passing a ford, and a most natural arrangement of three troops of cattle in a landscape. Between these we must note "The Drawbridge," by Jan van der Heyden, full of *plein air*. Its pendant, "The Stone Bridge," hangs next, in which the figures were painted by Adriaen van de Velde, who with remarkable tact subjected his part to the general effect of the landscape by his fellow-artist. "A Peasant-Inn," by Izaak van Ostade, has the charm of the outdoor life he favoured, as his brother Adriaen devoted himself more to interiors.

Cabinet 216 opens with a cattle piece by Paulus Potter, which is in his best vein; a replica of this subject hangs in the Duke of Bedford collection. The explosion of the powder magazine at Delft in 1654, where Karel Fabricius lost his life, is pictured by Egbert van der Poel, with its fiery glare and fleeing figures. But our thoughts are at once withdrawn from any reflections of sadness by that "Jolly Man" of Frans Hals, one of his little masterpieces in lighter vein. "This wild spark," writes Vosmaer, "dwells at present in the Ryks Museum at Amsterdam. During his lifetime his abode was not so elegant, but nevertheless he led a merry life;

and here, with his big hat on the back of his head, he laughs the boisterous laugh of the wanton, unrestrained spendthrift. Thick-tongued, he sings and laughs, gesticulating meanwhile with his right hand: —

> "I have emptied three flagons of wine,
> Every one of them filled to the brim!"

The execution of this picture is marvellous. The colours are splashed on without mixing, light and shadows are indicated by the same happy-go-lucky dabs, but with wonderful sureness.

Of Philip Wouwerman we have a "Peasant Fight," and by Thomas Wyck the "Interior of a Farmhouse," both characteristic of these men. The elder brother of Frans Hals, Dirk by name, one of the best early genre painters, is represented here with one of his animated social gatherings, a picnic, which compares favourably with the picture now in the Vienna Academy, which is considered his masterpiece. His works are exceedingly rare, only a few being in private collections. Entirely in Frans Hals' spirit is that laughing "Drinker," by Judith Leyster, another artist of whom unfortunately very little has been left to posterity. A portrait by de Keyzer is supposed to represent Admiral Piet Hein, the dare-devil sailor of the early Dutch navy, who with only a few ships



VIEW IN ENKHUYZEN

C. SPRINGER

Plate XXXIII
(*See page 293*)

Municipal Museum Amsterdam

captured in 1628 the entire Spanish fleet, laden with Mexican silver, whereby he brought eleven millions of guilders to the coffers of the West-Indian Trading Company, in whose service he was. A painter of city views and marines, Jan Beerstraten, of whom little is known, has a winter view of the harbourside of Amsterdam; and of Jakob A. Duck we find a well-authenticated little genre, "The Wine-provers."

In the next Cabinet (215) Beerstraten shows a more important view of the ruins of the Amsterdam Town Hall after the fire of 1652. Next to this hang two portraits by Frans Hals, of Lukas de Clercq and of his wife Feyna van Steenkiste; also a fine kitchen of a farmhouse by van der Poel.

Recently there was added to the Ryks Museum collection an example of Jan Vermeer van Delft, "The Kitchen Maid" (Plate XXV). This canvas, measuring 26 x 16½ inches is a wonderful performance, in which the artist's passion finds expression in the tin cup, the tankard, the milk flowing from the can, the bread basket, as well as in the head and arm of the figure — all under a wealth of light that harmonizes the most diverging colours. This masterpiece was for long in the Six Collection, but was acquired last year by the Government for over two hundred thousand dollars. As a curiosity I may add that in 1696, twenty

years after the artist's death, it sold at an auction for seventy dollars, and that it came into the Six Collection a hundred years ago for eight hundred and fifty dollars.

We have now arrived at the large Entrance Hall, which we traverse to view the Westerly Cabinets, and in 274 we find several small pieces of great interest. A portrait by Govert Flinck, and two by Gerard Terborch bring us to two little jewels by Gabriel Metsu, that are very characteristic examples of his art. "The Old Toper" is wonderful in his blissful expression of utter contentment. The little panel measures only nine inches high by eight inches wide, and is an exquisite achievement of painting such largeness of feeling on such a small scale. The background of pearly gray is in delicate harmony with the other colours of this little gem. "The Old Woman Reading" is considered by Dr. Bredius "the masterpiece of Metsu's pictures of a single figure." He says: "With what consummate art the head and hands of this old woman, probably the painter's mother, are modelled! what truth of expression in the venerable face! It is certainly one of Metsu's last works, and one of those in which Rembrandt's influence is most apparent."

Two other gems hang next: Gerard Dou's "Hermit," one of his typical little heads, and

Adriaen van Ostade's "The Jolly Peasant." Another marine painter of the time is Reinier Nooms, called Zeeman, who gives a view of the Y before Amsterdam, and then we stand before a real Dutch wood-scene by J. Hackaert, the "Lane of Ash-trees" (Plate XIX), a row of magnificent trees along a clear, mirror-like stream. This has a wonderful aerial perspective, with pure light and unrivalled outdoor feeling. The figures were put in by Adriaen van de Velde. A very small Paul Potter, "A Shepherd's Cabin," hangs next to two panels by Arie de Vois, who belongs to the school of Dou and van Mieris. They are jolly types, this musician and this fisherman. Several small pictures follow: Jan Steen's "Kitchen Maid," a "Village near a River" by Saftleven, and two interiors by Brekelenkam.

In Cabinet 273 we find one of the white horses, which are always in Wouwerman's compositions. This is one of his most precious panels. Two men with Italian tendencies, Both and Lingelbach, are represented, and then a portrait by Caspar Netscher, the German who in early life settled in Holland and became one of the Little Masters. It has, however, not the finesse of Terborch's "Paternal Advice" (Plate XVIII), which is one of his best genres. This little panel, of which replicas with slight variations are found in Berlin and in the Bridgewater

Gallery, is burdened with a romantic title, given it by the engraver who reproduced it. Dr. Bredius suggests "The Visit" to be a more appropriate title to the subject. The visitor, then, is surely expressive enough, as the young lady with her back turned to us is listening, while her elderly vis-à-vis is sipping her wine. One of Terborch's most striking characteristics, the wonderful expressiveness with which he paints the hands, is here plainly marked. The drawing is skilful, and the harmony of the colours tranquil.

Aert van der Neer's "Winter Landscape" is too small to appreciate fully his masterful manner. One of Jan Steen's most popular paintings follows: "Het Sint Nicolaas Feest" (Plate XXVI). This festival is observed in Holland, in honour of the Patron Saint of Amsterdam, much in the way that Christmas day is observed elsewhere, except that the gifts which are exchanged are always disguised in surprise packages. The children place their shoes under the chimney, through which Sinter Klaas is supposed to descend, and if they have been well-behaved the shoes are found filled with cakes and toys, but if they have been unruly a small besom, such as the chimney-sweeps use, is their share. The scene, supposed to be in the painter's own home, pictures the joys and chagrin when the awards are bestowed. Nowhere do we find Jan

Steen's skill as a technician and his power of rendering expression more admirably exemplified than here. It has beautiful, harmonious colouring, with a general tone of golden brown. A little further is hung his equally fine "Parrot Cage," with various figures, of which the young woman reaching up to the parrot shows that, with all of Steen's partiality for the coarse and grotesque, he was also able to give a perfect drawing of a graceful pose, with strong and firm modelling. While the light centres on this central figure, it is graded beautifully towards the corners, where on the one side a woman is cooking and a boy is eating oysters, and on the other three men are playing tric-trac. The colour is as rich as of any of the Venetians. We also find here his "Jolly Return," more broadly painted, and the portrait of "Oostward, the Baker, with his Wife," with beautiful texture painting. Wouwerman's "The Farrier," Berchem's "Winter Landscape," and van de Velde's "Marine" are characteristic.

Cabinet 272 contains a number of masterpieces. It opens with "The Reader," by Quiryn Brekelenkam, a painter of exquisite finish. The two figures in this small panel are masterful. Two examples of Jan Steen, "The Village Wedding" and "The Charlatan," show him at his best as the poet-painter of boisterous comedy. One of the later period pic-

tures of Adriaen van Ostade is his "Resting Travellers," one of his best works, with a cool gray tone. Of earlier date, and more Rembrandtesque is his "Painter's Studio," which Burger and Smith think shows the painter himself, while Bredius claims that it represents his brother Izaak. This subject he treated somewhat similarly in a panel that hangs in Dresden, which cannot be compared with this picture in wonderful luminosity.

One of the last of the 17th century genre painters was Cornelis Dusart, of whom we see "The Wandering Musicians," and still better "The Village Inn." Jacob van Ruisdael's "Castle of Bentheim" is a splendid production. Pieter van der Werff's "Saint Jerome" indicates the gradual weakening of the golden school. Wouwerman's "Deer Hunt" is of passing interest. Jan van der Heyden's city view of "The Dam," the principal square in Amsterdam, is of greater importance. Gabriel Metsu's "The Breakfast" has been much restored, and has lost considerable of the master's fine touch; but the "Trumpeter on Horseback," by Karel du Jardin, is worthy of this artist's reputation. A "Church Interior," by the little-known Gerard Houckgeest, has some good qualities. A Lady receiving a Letter," by Jan Vermeer van Delft, is again one of the prizes. While not so famous as some others of his works, it is still in-

tensely characteristic. In a room in the middle-distance a lady is seated near the chimney-piece, her mandolin-playing being interrupted by a servant who has handed her a letter. On the back wall two paintings are hung, while the foreground shows an alcove through the door of which we view the two women in the full light that must fall from a side-window. The texture of the garments of these women, the skilful treatment of the lighting, and the beautiful, mellow harmony of colours render this panel very precious.

Philip Wouwerman's "The White Horse;" a "Farmyard," by Johannes Both; and two outdoor scenes by Jan Wynants, bring us to another A. van Ostade, the "Herring Seller;" and then comes "The Cellar-room" or "Buttery," by Pieter de Hooch (Plate XXIII), the most luminous and pleasing of his earlier works. It is sunny in the way that he always painted his interiors, the light streaming into a room beyond. There is great charm and gentleness in the action of the smiling servant, handing a jug to the four year old little lady to sip. After a "Sandy Road," by Jacob van Ruisdael, and "Dead Poultry," by d'Hondecoeter, we notice an interior by Metsu, and a coast scene by Willem van de Velde.

Cabinet 271 contains different examples by men whom we have already observed, but we must not

pass by a Dutch city-canal, by J. van der Heyden, the best city view painter of the period, the Gerard Dou of this genre. We see for the first time a fruit piece of the excellent still life painter J. D. de Heem; also two by his pupil Abraham Mignon, and two or three by Jan van Huysum, one of the last painters of that century. We find also in this cabinet a very small oval portrait bust of the poet Constantyn Huygens, by Caspar Netscher, whose "Mother's Cares," one of his best pictures, hangs near; also two little panels by van Slingeland, of miniature execution, of which "A Family Musicale" is of his first period, showing some weakness in the drawing of the figures, but exquisite in details.

Of especial interest are two Gerard Dous. "The Curious One" shows a young girl, leaning out of a window, with a lighted lamp in her hand. The "Evening School" is, however, of greater interest, because of the difference of opinion it has created among connoisseurs. Some claim it to be one of his most famous works, excelling in its minute details and its remarkable management of the light effect, the school-room being illuminated by five candles. Others decry this tour-de-force, and deplore a lack of spontaneity in the ingenious combination of these various light spots. While this little picture shows a surmounting of the most



J.
BOSBOOM

CHURCH INTERIOR

Plate XXXIV
(*See page 291*)

Municipal Museum
Amsterdam

difficult light problems, it may not be considered the highest ideal of art, for the obstacles are apparently sought to display ingenuity, whereas the best art is simple, unstudied for effect. In this cabinet are also found three examples by the last painter of the 17th century school, Adriaen van der Werff, in whose work the decadence and final decomposition of that glorious art may be recognized.

In Cabinet 270 is a very fine view of a Regatta by Johannes van de Cappelle, of whom little is known; a Fish-market, by Dusart; a Poultry-peddler, by Willem van Mieris; a Turbulent Sea, by W. van de Velde; and an Italian Landscape, by Hackaert.

We have now come to Room 268, called the Pavilion Room, in the corner of the building, which is divided by screens into three parts. In the first division are found the self-portraits of different artists of the Dutch school, and also a portrait of the sculptor Quellinus by Ferdinand Bol, and the officers of the St. Lukas Guild of Haarlem, by Dirk de Bray.

The second division contains a number of paintings of the 18th century Dutch artists, which are of no interest, and a sad commentary on the disintegration of the native school by foreign imitation. The third division contains a collection of family portraits, donated by Jonkheer J. S. R. van de Poll,

with Frans Hals, Mierevelt, van der Helst, and Jurriaen Ovens among the artists of note; and also a number of portraits of the family van Citters.

We hasten to the "Van der Hoop" Zaal (269), to which the collection formerly in the Museum van der Hoop has been transferred. It contains several masterpieces of the 17th century, while also a few important Flemish are found here.

Beginning on the left, with the North wall, we find the first study for the famous painting of Hélène Fourment, by Rubens, which hangs in the Pinakothec in Munich. It is thinly painted, somewhat dry, and without the master's usual brilliancy. With van Dyck's bust portrait of Joh. Bapt. Franck, and an interesting little Teniers, "The Dice-Throwers," we may leave the Flemish and return to the Dutch.

"The Spinster," by Nicolaas Maes, is a gem, smaller than the one in the Dupper Room, but of equal beauty. And old woman, in black dress with red sleeves (Maes' own red), white scarf and black bonnet, with spectacles on, is seated cheerfully at work at her spinning-wheel. The picture has a warm, clear colour, sure and strong handling, and is a brilliant piece of artistry. No less than five examples of Jan Steen hang on this wall, of which we see here two small genres, "A Drinking

Couple" and a "Jolly Family;" the others come later. We view first some landscapes, a pleasing one by Aert van der Neer, and then one of the smallest compositions by Meindert Hobbema. This is only five by twelve inches, but large in conception. The shivering reflection of the trees in the water is of exquisite transparency. A larger canvas (23 x 33) gives us a profound impression of this master of landscape art. It is Hobbema's "Water Mill," of which a replica with slight variations is also one of the gems of the Wallace Collection at Hertford House, while there is great similarity with the Dupper "Water Mill," which we will view later. There is authority in the relief of the dark foliage against the sky, the red-tiled cottage of which the mill forms a part, the peasant, the woman washing the linen, the transparent water falling from the wheelboards — it all "hangs together" so completely that we recognize that the artist did not analyze nature, but gave a synthesis, a resumé of what he saw. It is a sustained thought, expressed in the most forceful language. Two marines by Abraham Storck hang here close together. "The Hunter's Gift" is one of the refined social genres of G. Metsu. "Grace before Meat" is of the last period of Jan Miense Molenaer's brush. Gerrit Berckheyde's "View of the Dam" in Amsterdam used to be ascribed to Storck, for some unexplainable reason.

After Mierevelt's portrait of the poet Jacob Cats we come to another masterpiece by Vermeer van Delft, "A Young Woman Reading a Letter." It is one of his delightful, simple subjects, with a cool, tender tone of colouring, and the peculiar bluish atmospheric effect that is so characteristic of Vermeer's work. Near by hangs a masterpiece by de Hooch, and further on two others. Let us notice these. First we have an "Interior," in which a young mother is seated, holding her babe, the cradle standing near. An open door gives view on the street, producing the usual light effect. His "Country House" is one of his few outdoor scenes, which nevertheless obtains the striking light peculiar to the artist. Here the sun is of blinding brilliancy, and the air vibrates and shimmers with light. De Hooch was an historian who never maligned his fellow-citizens by showing them in low tavern scenes. They are commonplace, if you please, but always engrossed in the joy of domesticity. His "Messenger" is again an interior, the open door showing the *gracht,* or canal running in the centre of the street. The little girl under the tree just catches the brilliant sunlight which illuminates the fronts of the houses in the background. The young lady who receives the messenger is seated in full light at the window, while the shadows in the room are cleverly managed. It is a mas-

terpiece of juxtaposition of light and shade. We return to a Gerard Dou, "The Fisherwoman," of unusual breadth of treatment, and then we stand before that noble work, one of the last Rembrandt painted, called "The Jewish Bride" (Plate X). Bredius imagines this to be a representation of Ruth and Boaz, comparing it with Aert van Gelder's work of that title in the Prague Museum. Smith wishes it called "Birthday Congratulations," on account of the disparity of age of the two figures, while Vosmaer seeks in it similarity with Rembrandt's painting in the Brunswick Museum, "Rembrandt and his Family," where the same two persons are shown with two children. Hence he considers it portraits of Rembrandt and of Hendrikje Stoffels. No matter the name we give this painting, it is the work of one who has surmounted all difficulties of his art, and takes liberties with his technic such as no artist has dared to take before him. It has an extraordinary prodigality of colour, with a caressing touch of light and dark, and a modelling of sentient humanity. If it was Rembrandt's swan song, as Burger thought, who dates the work in the year of the master's death, it surely was one of his most melodious.

A fine "Landscape," by Jacob van Ruisdael, brings us to three examples of Jan Steen. "The Sick Lady," also called "The Doctor's Visit"

(Plate XXVII), is the most celebrated of all Jan Steen's pictures of genteel folk. While its masterfulness in colour, composition and drawing is equalled by many of his works, in none he has given the subtlety of expression we find here. A young lady is seated in the centre of her chamber, half reclining with her head on a pillow on a table at her side. She holds her hand for the grave physician, in professional black, to feel her pulse, but there is an enigmatic, roguish smile on her lips, which makes one wonder whether she is playing 'possum, or whether it is a case of heart trouble caused by love, which the doctor is asked to regulate. In distinction with the other Little Masters, who sacrificed expression to execution, we find here all subordinate to the character painting of these two figures. It is an undoubted masterpiece. "The Happy Family" and "After the Drinking Bout" are more in his usual style of vivacious excess.

A "Mother and Child," by Brekelenkam, hangs next to a "Country Inn," by Izaak van Ostade, and two landscapes by Jan Wynants, when we come to one of Ruisdael's fine views, "The Rhine near Wyk-by-Duurstede." This has large feeling, an immense stretch of river, clear atmosphere, and a strong, dominating sky, against which a windmill is silhouetted. Fromentin calls it, "the highest expression of Ruisdael's lofty and significant

manner." Two city views of Amsterdam, by Gerrit Berckheyden, and a figure piece by Hendrik Bloemaert, bring us to the East wall, given over principally to portraits.

The South wall does not offer many works of interest. A few exceptions must be noted. Samuel van Hoogstraten, writer and painter, gives a charming picture of a sick lady visited by her physician. It is of a strange, original harmony of yellowish, pearl and silver tones. Further on a couple of friends, a man and woman, entertain each other sociably, as depicted by Adriaen van Ostade. Adriaen van de Velde shows himself and his family in picturesque outdoor grouping. It is considered the best of the artist's works, and of unusual brilliancy. The artist, his wife and their children are sauntering, one beautiful autumn evening in 1667, outside of Haarlem. They have taken a drive, and the chariot with two white horses is waiting for them on the road beyond under the care of a servant. In the distance are meadows with cattle, the serpentine Spaarne, and a heavily shaded farmhouse. The delicacy of the nuances of light and colour, the exquisite painting of the figures, and the amplitude and harmony of the composition give full proof of the height the Dutch school had reached. A "Fishmarket," by H. M. Sorgh, and "Quiet Water," by Lieve Verschuier, are of inter-

est; also a freely painted "Hermit," by Dou, and a beach view by Willem van de Velde, the Younger. The "Interior of a Church," by Emanuel de Witte, is a capital piece, where the light plays hide-and-seek, and the figures are well put in.

Gallery 263 contains the remainder of the van der Hoop collection. We start with a view of his beloved Dordrecht, by Aelbert Cuyp. The artist frequently painted his native city, the best one of these views being in the Holford Collection in London. This canvas is in the first manner of the master, and is remarkable in that he has used almost colourless pigments, with cold tintings, to depict sky, water, and a city hidden in mist. One might suppose a monochrome would be the result, and yet we find a wonderful harmony, a tenderness of feeling which is ravishing. Adriaen van Ostade shows us a group of villagers in friendly chat in an inn. This picture is of the average excellence of the master, but may here be used to illustrate the vicissitudes of his popularity. One hundred years after it was painted it sold for 1,000 guilders, and ten years later, in 1772, for 8,800 francs, but its auction value went down again to only 800 francs in 1801. It would be difficult to give a figure of its value at the present time, since the master has become duly recognized. A masterly Norwegian landscape is by Allert van Everdingen,



JOSEPH ISRAELS

ALONE IN THE WORLD

Plate xxxv
(*See page 286*)

Ryks Museum Amsterdam

of whom we have already passed three examples. A rare example of Cornelis Bega is his "Grace before the Meal." Jan Wynants has an excellent landscape, and Saenredam an interior of the church at Assendelft, with figures by van Ostade. "The Dentist" and "The Pork-butcher" are pendants by Jan Victors. The masterpiece of Johannes and Andries Both is a large landscape with waterfall, in which artists are depicted painting from nature. It is a grand work with the joyousness and freshness of outdoors. A magnificent cattle piece by Aelbert Cuyp comes next. The sky is superb, and the golden tone of the composition exceedingly rich. A "Wooded Landscape," by Jacob van Ruisdael (Plate XX), is remarkable for its breadth and transparency; it is very rich, very vigorous, and of the highest order. All the qualities are found in this canvas that make van Ruisdael the leader of landscape art. Lingelbach's "Return from the Chase" shows Italian influence — these two pictures together offering a good opportunity to test whether original invention is greater than imitation.

"The Cannon Shot," by Willem van de Velde, the Younger (Plate XXVIII), attracts us here. A majestic three-decker fires a salute on her return home, for the sails are coming down, while the home-bound pennant is still flying. Another three-

master is lying at anchor in the distance, and two pinnaces are approaching. The smoke of the salvo as it gradually disappears in the air is wonderfully rendered, and the sun reflecting on the white sails, and the transparent wetness of the water contribute to the magnificent effect. A "Portrait of a Woman," by Frans Hals, must not be passed by; nor that beautiful "Winter Scene," by Aert van der Neer.

We pass now to the Dupper Collection in the next gallery (262), and at once meet with new names. Ludolf Backhuyzen, one of the last of the 17th century marine painters, in his "The Y before Amsterdam," and a little further on "The Zuider Zee," gives splendid evidence of proficiency, whether he paints clear skies or troubled weather. Next hangs a "Hunting Party," by Dirk Stoop, the only museum example of this artist. One of Jan Steen's most noted and best works is his "Prinsjes-dag," or the birthday celebration of the Prince of Orange. It is a motley gathering, who convivially toast the health of the young Prince. The variety and naivete of the characters is truthfully and charmingly given. And then we see that smiling "Jester," by Frans Hals, which might be considered a pendant to his "Jolly Man," which we have already seen. This Jester is dressed in a fool's costume of striped black and red, with a yellow and

red cap, his head saucily turned backwards as he strums a guitar — the most perfect type of a devil-may-care harum-scarum.

Two other new names are of Jan van Kessel, who offers a forest scene, and Willem de Heusch, with two Italian landscapes; which bring us to one of the most beautiful and typical of van Goyen's river views. It is one of the Maas, near Dordrecht, of soft grayish tonality, and luminous sky. Lingelbach and Sorgh and Hackaert have each examples, and also Frans van Mieris, one of whose little panels shows an exquisitely drawn young woman in white satin studying the transitoriness of life before a human skull. A group of a half dozen pictures attracts us further. Two oval pendants are by Terborch, and show us the painter and his wife. By Adriaen van Ostade we have one of his small figures, "The Baker;" and a "Winter View," by Jacob van Ruisdael, is unusual. "The Water Mill," by Hobbema (Plate XXI), is fully as important as the one we saw in the van der Hoop collection. It is somewhat freer painted, and has a fine bluish gray sheen over the trees. All that has been said about the former picture applies even with greater force to this one. Aelbert Cuyp's mountainous landscape contains the cattle he loved to paint, while the setting sun gilds the scene. "The Halt," by Salomo van Ruysdael, shows the

difference of his art with that of his more famous nephew. Pictures by A. Pynacker, Thomas Wyck, Brakenburgh, Verboom, all new men, and of others whom we have studied before, are mildly interesting, and then we come to another group of masterpieces.

Resting on a window-sill, smoking his pipe, Gerard Dou gives us a portrait of himself that is in his best manner. The blue curtain hanging from a rod, and a darkened room behind the figure, show us the favourite composition of the artist to frame his little figures on the panel itself. Adriaen van Ostade's "The Charlatan" presents one of his amusing country scenes, and next to this hangs "The Spinster," by Nicolaas Maes. Larger than the one in the van der Hoop collection, it is painted somewhat broader, but does not lose in any respect the intimate character of the smaller picture. Two of Jan Steen's satires on men and morals are called "The Quack" and "The Libertine." The gullibility of the peasant, and the misery of the drunken sot who has his pockets picked, are amusingly portrayed. The drawing may be a little careless, still the scenes are emphatically in his humourous vein. A "View of Haarlem," by Jacob van Ruisdael, with a clouded sky, is wholly admirable.

We enter now Gallery 261, where we find the van de Poll Collection with some surprises still

awaiting us. Most of the paintings are by the men of the 17th century school, whose work we have already studied. Their examples here amplify what we learned of them. It will, therefore, only be necessary to single out the gems of the collection, and foremost among these stands Rembrandt's finest painting of old age, the "Portrait of Elisabeth Bas, Widow of Admiral Jan Hendrik Swartenhout." She was between seventy-two and seventy-five years old when Rembrandt painted her. The features are patrician in character, even under their mask of wrinkles. The quiet elegance of her dress, the stateliness of her bearing, the traits of a noble character stamped upon this human face produce a profound impression. To quote Michel: "The vigorous contours, sharply defined against the neutral background, the close, incisive drawing, the truth of modelling, the decision of the accents, the extreme frankness of the intonations, even the choice of attitude, all combine to suggest the individuality of the sitter."

A fine equestrian portrait of "Pieter Schout, Bailiff of Hagestein," is from the brush of Thomas de Keyzer. Jan Steen makes us join the old man in laughing at the antics of the children in their so-called "Dance Lesson." How intimately the artist could enter into child life is well demonstrated here, as it may be seen in all his compositions in

which children are introduced. A more important Brekelenkam than we have seen thus far is his "Confidential Chat," a delicious genre. The same may be said of Dusart's "The Joy of Motherhood," which is his best existing picture. Paul Potter, in his most personal vein, has an excellent landscape with cattle, while of Cornelis Saftleven we find a gathering of peasants, which is of unusual merit. A number of portraits belong to this collection. They are by Bol, Dou, Nic. Elias, Maes, Netscher, one by van Dyck, and one by Sir Thomas Lawrence of one of the ancestors of the donor.

Gallery 260 is called the "Oranje Zaal," and contains portraits of the Princes of the House of Orange-Nassau, beginning with one by Mierevelt of William the Silent. Various artists have produced these portraits, in different sizes, single or in groups. Notable among these is Govert Flinck's allegorical portrait of Amalia van Solms, as widow of Prins Frederik Hendrik; and the large canvas by Adriaen van de Venne (of doubtful attribution) representing Prins Maurits van Oranje, the King of Bohemia, and various other persons on horseback, surrounded by groups of courtiers on foot. This curious picture, with its chargers like hobby-horses, and its stiff alignment, can be hardly from the brush of the painstaking and inventive author of the "Soul Fishery." In the centre of the room

we find on a screen a collection of miniatures, whereof the finest came from England. Among these we find the work of Hilliard, Cooper, Crosse, Hoskins, and Peter Oliver.

The Historical Gallery (255) is divided by partitions into five parts. The first one is a continuation of the portraits of the Oranje Zaal. The second division is devoted to portraits of Admirals and sea-heroes of Dutch history, and pictures of noted battles. The third division is consecrated to Holland's greatest sea-fighter, Admiral Michiel Adriaensz. de Ruyter. It contains Ferdinand Bol's fine portrait of the Admiral, and underneath de Witte's view of the magnificent tomb of the hero in the Nieuwe Kerk of Amsterdam. There are various portraits of his family and of those associated with him, and on the left a large panorama of the expedition to Chatham in 1667. The fourth division keeps the memory bright of Admiral Maerten Harmensz. Tromp, the one who sailed the sea with a broom at his masthead. Portraits and sea-battles are by different artists, the Admiral's own by Jan Mytens. The fifth division contains a remarkable collection of pen-drawings by Willem van de Velde, the Elder, showing Tromp's sea-battles. There are also a few pictures referring to the Dutch settlement of Brazil under Joan Maurits van Nassau.

Room 248 is called "The Old-Dutch Regents Room," and is furnished in replica of such a room of the 17th century. It forms a pendant to Room 236.

Thus we have again arrived at the former Rembrandt Gallery, which we traverse to view the remaining alcoves of the Gallery of Honour.

In the first one on our left (E) hangs the only example in the Museum of Jacob van Ochtervelt, an unknown painter of merit who lived during the second half of the 17th century. This canvas is a group picture of the Regents of the Lepers' Hospital. There are two canvases by Bol, an allegorical painting on "Education," and a biblical subject, "Naaman, the Syrian." A city view in winter by Beerstraten, an Italian landscape by Pynacker, and a view of Dordrecht by van Goyen, are the only pictures here, besides portraits by van Anraadt, de Baen, Elias, and especially two by van der Helst.

The second alcove (F) contains "The Company of Captain Jacob de Vries," called the Jewish Company, by de Keyzer, which shows the influence of Frans Hals. The "Doelen Heeren," a corporation piece of four Syndics, by van der Helst, is far superior to his "Peace Banquet," as it contains more of the higher qualities of art. Aelbert Cuyp's "Fighting Fowl" shows how greatly he surpassed d'Hondecoeter, even on the latter's own ground.



THE TWO MILLS

JACOB MARIS

Plate XXXVI
(*See page 290*)

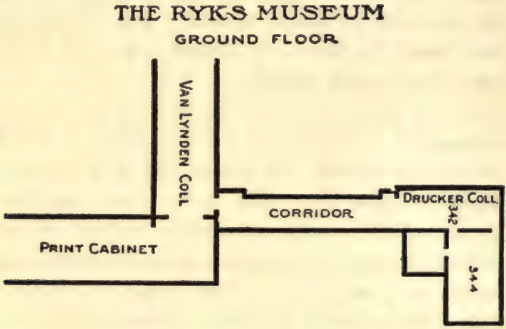
Municipal Museum Amsterdam

A turkey-cock and a rooster are giving battle while two clucking hens are seen on the right. The orange sky, the rich colour and harmony of the plumage, are the work of a great master. A "Jolly Musician" by Gerard van Honthorst, is of interest because it is in the first period of this artist, before his spoliation by Italian manner. The "Storm on the Coast," by Simon de Vlieger, is a good example of this marine painter.

In the next alcove (G) we have as *pièce-de-résistance* the famous canvas by Frans Hals, on which he depicts himself and his second wife Lysbeth Reniers (Plate VI). The work is truly regarded as one of the most characteristic portrait groups extant, although the question has been unnecessarily raised as to the identity of the couple. There is a jolly bond of good-fellowship between them. It has even been suggested that the idea of thus being represented sitting together like two sentimental lovers seems too much for the gravity of Frans and his wife. They certainly seem to be light-hearted enough, and the careless attitude of the artist, and the unstudied mien in which Lysbeth rests her hand on his shoulder have a vital quality. As to the matter of technic, it is in the master's strongest style; especially is the painting of his black dress superb.

A large militia piece of the Company of Captain

Hooghkamer, dated 1628, is by Jacob Lyon, one of the earlier men of the period. We must yet notice a landscape by Filips Koninck, with its magnificent sky of silvery clouds in two strata of contrasted forms, and fleeting shadows passing over



the rich, warm landscape. Also a satisfactory landscape by Roeland Roghman is to be seen.

The last alcove (H) contains little of interest. Two of the best d'Hondecoeters, "The Magpie" and "The Farm;" "Dead Game," by Jan Baptist Weenix, good enough to have been formerly attributed to Cuyp; and portraits by Nic. Elias, and by Abraham van den Tempel, complete our review of this floor, and of the 17th century school.

Descending the stairway towards the main entrance, we pass through the glass doors on our

left, and enter a large hall filled with ceramics. Passing through this, we come to the "Print Cabinet," which contains over 125,000 pieces, giving a complete survey of the graphic arts, most by Dutch masters. The plates are kept in portfolios, but many of the rarest are displayed in frames. At the end of this gallery we stand before the entrance to the South-West extension of the Museum, containing the paintings of the Modern Masters, but we must first take a look in the large gallery on our left, where the "van Lynden" collection of modern pictures is displayed, in which the best 19th century masters of the Dutch and French schools are shown.

The principal paintings hang along the South wall of this gallery. We find there two characteristic examples of Diaz, an "Idylle," with its illuminating colours and charming figures, and a Flower piece, with all the chromatic wealth the artist was able to pour from his rich palette. Of Corot a small pond in the forest is of his last, silvery period. Two Daubignys present him in a choice of subjects. One is a beautiful beach view, the other an "October," with rich woodland, and full of atmosphere. Three examples of Courbet have also been selected to show his varied manner, a still life of "Apples," a wild scene of "Rocks," and a view of the "Forest of Fontainebleau." An

excellent example by Rousseau, "Ravine with Wolves," an unusual "Beacon Light," by Troyon, and two canvases by Jules Dupré, a road over the heath and a forest view, indicate the representative manner in which the Barbizon men are shown, to which must be added a small genre by Decamps, "Looking for Truffles." Of the earlier men we find a scriptural subject by Delacroix, "Gethsemane;" a rare "Christ and his Apostles," by Daumier, better known as a caricaturist; and an equally unusual biblical scene by Monticelli, "Let the Children Come to Me." "Dunkirk," by Vollon, is one of his marines, not frequently met with; and Ziem has an Oriental subject in "Moorish Rowers." Two examples by Ribot, a small genre, "The Seamstress," and a nature morte of "Fish," indicate the versatility of this portrait painter. A small genre by Couture, and two characteristic heads by Mettling, hang near an Algerian scene by Passini, and a clever, typical canvas by Mancini, "The Poor Child." Even Claude Monet is shown in a most personal work, "The Mountain Path." One of the best-known early Whistlers, "Effie Deans," from Walter Scott's "Heart of Midlothian," is in this choice collection of foreign masters.

Dispersed among these we find prominent examples by the Dutchmen. We must note C. Bisschop, "The Falconer;" Jan Weissenbruch, "View of a

City;" a beautiful genre, "Early to Church," by Allebé; Bosboom's "Church Interior;" W. Maris, "Pasture with Cattle;" the same subject by Anton Mauve; H. W. Mesdag, "Calm Sea;" and two characteristic canvases by Jacob Maris, "River View" and "Harbour View." Two earlier men, D. J. Bles with "The Conversation," and J. A. Stroebel with "A Kitchen," complete a select array of the modern Dutch painters.

Leaving this gallery, we enter the long corridor of the extension. Most of the paintings here are by the earlier men, whose fine detail work is suited to the narrowness of the place. Among the pictures we single out a Verboeckhoven, representing horses attacked by wolves; C. Kruseman, "Departure of Philip II from the Netherlands;" W. Verschuur, "Scene from the ten-day Campaign;" two historical compositions of martial doings by J. W. Pieneman, and one by Nic. Pieneman. Ascending the short stairway, we pass a few unimportant pictures in the vestibule and enter the long gallery (342) containing a splendid collection, loaned by Mr. J. C. J. Drucker.

With a few exceptions these pictures are from the later men, a few earlier men being also represented. These are Bles, Bakker-Korff, Klinkenberg, Bilders and Mrs. Bilders-van Bosse, Adriana Haanen, and S. L. Verveer. The later and greater

men are worthily shown. Joseph Israels is seen in two portraits, one of the actor L. J. Veltman, a magnificent piece of portraiture, and in his well-known "Alone in the World" (Plate XXXV). This presents the same story the artist told in his famous work of the same title, that created a sensation at the Chicago Exhibition of 1893. The Amsterdam version was painted earlier. A strong and broadly painted "City View," by Jacob Maris, hangs next to two early examples of G. H. Breitner, "Rain and Wind" and "Mounted Artillery in the Dunes." Mauve, Weissenbruch, Gabriel, and Roelofs may be studied in early and later works. Artz has an interior, "A Visit to Grandmother," and a view in Katwyk of the Orphanage. Blommers and Neuhuys show interiors, Mesdag has two beach views, and Jongkind "The Mill." Sadee, Termeulen, van de Sande Bakhuyzen, J. H. L. de Haas, Poggenbeek, and Apol have landscapes. Aug. Allebé shows three finely pencilled genres, and Thérèse Schwartze three Orphan girls in their uniform dress of black and red. All these examples, either in oil or water colour, are representative of the artists. Hung among these are a few foreign pictures: a Vollon, "Vase with Flowers;" an Oise landscape, by Daubigny; a "Steer," by Brascassat, the forerunner of Troyon; and by Alma Tadema, "The Egyptian Widow," a study of a young woman.

The next room (344) is again devoted to the men of the first half of the last century. The *clou* is the immense historical painting by J. W. Pieneman, "The Battle of Waterloo." This realistic panorama, painted in 1824, is entirely in the classic style. It impresses one with the disagreeable stiffness of arrested motion, while the colour is too hot and monotonous to be restful. In the middle of the foreground stands the Duke of Wellington, at the moment that the arrival of Blucher is reported. At the left a group is gathered around the Prince of Orange, afterwards King Willem II, who has been wounded by a bullet in the left shoulder. On the right the English General de Langey is likewise wounded. In the background we see Napoleon personally commanding a battery of artillery near the farm Aliance, while his brother Jerome announces to him also the arrival of the Prussian army. While this painting for its patriotic spirit is an exceedingly popular canvas, its artistic value is not great.

A painting by Otto Eerelman commemorates the entrance of Queen Wilhelmina in Amsterdam for her coronation. Further we find in this gallery portraits by H. A. de Bloeme, Nic. Pieneman, J. A. Kruseman, and C. H. Hodges, as well as Thérèse Schwartze's portrait of the Boer General Piet Joubert. There are also landscapes in the dry, con-

ventional style of the early period by W. Verschuur, B. C. Koekkoek, Stortenbeker, Schelfhout, and J. B. Tom; and genre by Rochussen and Greive. An early Willy Martens, a portrait group by J. A. B. Stroebel, city views by H. ten Kate and C. Springer, and an excellent church interior by Bosboom, complete our review of this room, and of the Rykmuseum.



ANTON MAUVE

SHEEP IN THE DUNES

Plate XXXVII
(*See page 291*)

Municipal Museum Amsterdam

CHAPTER XI

OTHER AMSTERDAM GALLERIES

The Municipal Museum

THE ground floor of this modern and convenient building, which stands back of the Ryksmuseum, is devoted to the display of various products of the crafts, especially furniture and ceramics, arranged in apartments to resemble Dutch rooms of different periods. Ascending the monumental stairway in the centre of the foyer, we reach the upper vestibule, decorated with sculptured busts of eminent artists, and from which access is had to six large galleries and four smaller cabinets. Two of the galleries are given over to French artists, the other galleries and the cabinets being filled with the works of the 19th century Dutch artists. The hanging of these pictures has been done with the single aim of "blocking out" the walls attractively for colour effect, controlled by the size and shape of the frames; the smaller pictures and the water colours hang in the cabinets. Hence we find

a work by Joseph Israels in every room, except in III and IV, devoted to the foreign artists. Since, however, the artists' names and often the titles are attached to the frames, we need not follow the hanging order, but rather carry on our discussion by grouping the works of each painter, indicating in a few cases of importance where the painting may be found.

There are ten examples of Joseph Israels, covering his entire career, from an early historical painting, "Margaretha van Parma and Prins Willem (the Silent)," painted in Paris in 1855 (Room V), to one of his latest works, "David playing the Harp before Saul" (Room IV). One of his most celebrated paintings of Jewish types hangs in Room II, "A Son of the Ancient People," which is a perfect character study. In the same room is found one of his best rustic interiors. A large canvas, "Passing Mother's Grave" (1856), in Room V, shows the life-size figure of a fisherman, carrying his youngest in his arm, while his other child, with wistful looks, holds him by the hand. It is an intensely pathetic scene of powerful artistic merit.

Twelve works by Jacob Maris are to be seen. The most important of these is his "Two Mills" (Plate XXXVI), in Room II. In four figure pieces he shows his earlier leaning towards genre.

Of Thys Maris four characteristic canvases are found, the largest being one of his "Little Brides," in Cabinet II, with its vague drawing and strangely suggestive power. Only two examples by Willem Maris give sufficiently the right note of his artistry, a sunny "Summer" landscape (Plate XLIII), and an "Early Morning."

A magnificent Anton Mauve is his "Woodcutters," in Room II, hanging next to his "Sheep in the Dunes" (Plate XXXVII), which is a more popular subject of the master, but by no means of greater artistic importance. Seven examples by Johannes Bosboom are found. With the exception of one panel showing the interior of a farmhouse in Gelderland, they are his well-known Church Interiors, of impressive order and wonderful light play. The one shown on Plate XXXIV is characteristic.

H. W. Mesdag is represented by three marines with Scheveningen fisher boats. The most important of these is a view taken from the top of the dunes (Plate XLI). B. J. Blommers has an interior, and a beach view, "The Little Shrimpfishers" (Plate XLV), with happy, healthy, rollicking children in the lapping waves. Two interiors by Albert Neuhuys are characteristic in colour and chiaroscuro. "The Cradle" (Plate XLIV) being the most attractive. His brother, J. H. Neuhuys,

has a view of Leyden, taken from the Haarlem canal. D. A. C. Artz is shown with a charming episode of the conclusion of a baby's lullaby (Plate XLII); while the earlier C. Bisschop has four picturesque Frisian interiors, such as Plate XXXIX shows, together with a "Winter Landscape."

The early anecdotal painter D. Bles is well represented. His "Holland Wins" (Plate XXX) tells its own story from the time of the French occupation, where the wiseacre with his Gouda pipe draws his own prophetic conclusions from the result of the chessboard conflict. The only example here of Bakker-Korff is characteristic. In "Vieu Pontac" (Plate XXXI) he gives a humourous view of his favoured old ladies. Herman ten Kate has a group of soldiers in an inn. P. L. Dubourq displays one of his Italian lake scenes, but P. F. Greive, on the other hand, thoroughly national views of Dutch cities and rivers. Adriana Haanen is represented by flowers, fruit, and vegetables; and Heemskerck van Beest by a scene of the old Y before Amsterdam, a troubled inland water with excellent wave painting. Louis Meyer, another early painter, has four characteristic examples of rough water on the coast; and Nic. Pieneman two interiors of academic genre. Examples are also seen of Henrietta Ronner, Klinkenberg, Mrs. Roosenboom, and of Sadée (Plate XL). Cornelis

Springer may be studied exhaustively in eight paintings of city views, whereof his "Enkhuizen" (Plate XXXIII) pleases most. Sal. Verveer and Jan Weissenbruch complete the list of the painters of the first half of the last century.

Dutch landscape art at its best is shown by Roelofs (Plate XXXVIII), Gabriel, J. J. van de Sande Bakhuyzen, Bilders, Jansen, Nakken, Poggenbeek, Bastert, Apol, du Chattel and de Bock (Plate XLVI). A. J. der Kinderen has a huge canvas, "The Procession of the Miracle of Amsterdam," of great ambition, but little interest. J. B. Jongkind's "Harbour at Rotterdam" is more appealing for its atmospheric veracity and local colour. The compositions by Thérèse Schwartze are exceptional, notably the "Lutheran Confirmation Class" (Plate XLVII). Haverman's "The Flight" is a study of the partly draped nude of impeccable drawing and wonderful vitality. Alma Tadema is not to be given up to the land of his adoption, but is kept among the Dutchmen with an historical painting, "Queen Fredegonda in the Death-chamber of St. Praetextatus" — who was the Bishop of Rouen and was murdered at her instigation in 588.

G. H. Breitner is shown here in two of his latest subjects, as well as in an earlier, but beautiful study of the nude. One of his recent productions is a

view of a "Gracht" in Amsterdam, but of most personal character is his "Sinking Piles for the erection of a House," a composition of startling energy, broadly painted, and of strong colour tone. Of the younger men we must note Bauer in Oriental views; Witsen, with one of the out-of-the-way nooks of old Amsterdam; Jan Veth, with a sterling portrait of Joseph Israels; Jan van Essen, with one of his animal paintings, a venerable looking old "Marabout;" a sincere landscape by Gorter; and Kever, the painter of charming child life. A large number of drawings by Chas. Rochussen and by Bauer fill one of the cabinets.

Most of the foreign artists shown in Rooms III and VI belong to the French school, a few Belgian artists being also found in Room III. Of these we find Jan van Beers, "Burial of Charles the Good, Count of Flanders," and genre pieces by Baron Leys, J. B. Madou, and L. Gallait. An interesting genre by Prud'hon, "Les Plaisiers de l'Amour," is found in this room.

Room VI is entirely devoted to the Barbizon group, which need no enumeration, since all the members of the Fontainebleau school are represented by one or more of their most characteristic productions. It is second in importance to the Mesdag collection for a study of these masters.

The Six Gallery

This collection is contained in the old patrician mansion of Baron Jan Six, a descendant of the Amsterdam Burgomaster and patron of Rembrandt. It ranks with the famous private collections of Europe, of the Duke of Westminster, of Baron Chauchard, and others.

The paintings are distributed in four rooms on the ground floor and in a special gallery on the next floor. They belong exclusively to the 17th century Dutch school, and are of the first importance.

It may be said that the portrait of Burgomaster Jan Six, by Rembrandt (Plate I) is a finer portrait than any ever painted, and at least surpassing any portrait limned by the great master himself; just as his "Night Watch" is his greatest genre piece. Be this as it may, it certainly is a magnificent production in its ravishing colour and marvellous simplicity. The Burgomaster is going out; his red cloak with gold embroidery hangs over his left shoulder; the large black hat with broad brim sets deep on the head, keeping almost the entire forehead in shadow. He is pulling on his glove, half mechanically, for his somewhat staring eyes betray his preoccupied mind. Thus he stands there, almost alive, as a man among men, right in the atmosphere where we stand, and yet with a magnificent decora-

tive effect. The black of the hat, through the shadow on the forehead, leads to the firm, healthy face; then from the reddish hair to the red cloak with the narrow white collar, and to the gray coat with some embroidery in gold and white, especially in the open sleeves; then the place where the hands and the gray gloves bring more light — it is all a miracle of colour harmony. Red in itself is not beautiful, neither is gray, a neutral colour, but together, with a little gilt, they form here the most exquisite combination in the world. It is a most wonderfully refined product, in which Rembrandt has summarized his gigantic powers. Smith in his Catalogue Raisonné dates the painting as of 1644, but Bode gives it, on account of the colour and handling, to his later years, or about 1660.

Alongside of this portrait even the counterfeit of Anna Wymer, the burgomaster's mother, painted twenty years earlier, must retire to another rank — it is nevertheless Rembrandt's finest woman's portrait, and surpasses the famous "Elisabeth Bas," of the Ryksmuseum, in the charm — the Germans would call it *Gemüthlichkeit* — of its expression. The portrait of Doctor Ephraim Bueno, a Portuguese Jew, is the smallest painting by Rembrandt, being only 8 inches in height. Notwithstanding its small size we find the handling fat and juicy, while the colour is warm and rich. It is of remarkable



W.
ROELOFS

RIVER VIEW

Plate XXXVIII
(*See page 293*)

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vitality. A sketch in brown and white of a biblical subject, "Joseph explaining his Dreams," is of large brushing and of ample expression. Rembrandt made one of his best-known etchings after this sketch.

I will annotate first some of the portraits found here. They are of varying importance. The Mierevelt portraits of William, the Silent, and of his fourth wife, Louise de Coligny, are not in his best manner. They are somewhat hard, and lack the facility of execution and the alto-relief, which the artist acquired in his later years, as seen in his portrait of "Simon Swaen," done when the artist had reached his sixty-ninth year. Although an ugly subject, it is exceedingly attractive for its execution — the eyes of the old cavalier glisten with vitality. Dr. Nicolas Tulp, of Rembrandt's Anatomy Lesson, was the father-in-law of Jan Six, and four of his portraits are found here by different artists — by Cornelis van der Voort, Nicolas Elias, Frans Hals and Jurriaen Ovens. The burgomaster's son, Dirk Tulp, is shown in an equestrian portrait by Paul Potter. Van Dyck is represented by two portraits, of the attorney Gaspar Goverts, and of Rubens. Replicas of these portraits are found in England. There are also portraits by Jacob de Bray, Jacob Gerritsz. Cuyp, Dirk Santvoort, Michiel van Musscher, and by Cornelis Troost.

The Six Gallery offers a revelation about a department of pictorial art which is often regarded with but scant interest. Still life painting is often considered to be but one step removed from the schools. Yet there can be nothing more satisfying to the feeling for colour than to see a couple of oranges and lemons on a plate of Delft blue, or to see flowers painted as they are by Jan van Huysum or Rachel Ruysch. The fruit piece by J. D. de Heem is of equal power. It may lack brilliancy of colour, yet it is convincing in its warmth and glow, and in its harmonious arrangement. The heavy red of the apple, the pale yellow of the grapes, the downy pink of the peaches, the red flowers on the branch, the brown of the hazelnuts — they give the richest and most voluptuous variety to delight the eye.

Genre as seen in some of the "little masterpieces" is only still life painting with figures added. The greatest of the genre painters are found here at their best. Witness that letter-writing lady of the gallant Terborch, who rarely has executed anything more tender and delicate than that fine face, that hair, that pearl on the blue ribbon. Also the Gerard Dou, "The Quack Dentist," is of extraordinary quality. The sterling work of Pieter de Hooch is never seen to better advantage than in this "Good Housekeeper," an elderly woman putting

away the linen. It is remarkable that this picture, to be fully appreciated, must hang in a dark corner, the darker the better, when the wonderful luminosity of the different colours in the foreground, the yellow, red, pink, brown, and white unite in one harmonious tone. Gabriel Metsu's "The Herring Dealer" is called by Smith, "one of the master's most characteristic examples." Frans van Mieris shows in his "Music Lesson" an exceptionally rich and brilliant colour scheme, while Willem van Mieris is equally personal in his little panels of a trumpeter, and of drinking bon-viveurs. Adriaen van Ostade has two examples, "The Skaters" and "The Fishmarket," both of his best period. An "Interior," by Dominicus van Tol, is one of the three genres in the Dutch galleries of this rare painter. The "Grandmother," by Brekelenkam, and the "Guardroom," by the younger Teniers, are excellent specimens. By Cornelis Dusart is a small cottage with some figures, which is very attractive. Two examples by Godfried Schalcken, one showing a woman selling citrons, the other one herring, are worthy of this pupil of Dou.

Jan Steen is represented here by a lively scene of a Jewish bride, led by her mother to the bridegroom, who is being showered with flowers by his bride's playmates; musicians are playing for dear life, and many curious ones are approaching to wit-

ness the fun. A little boy on the right, drinking at a fountain, adds a naive note to this scene of animation. And again we see the master in one of his choice little single figures, a girl eating oysters, which is superb in execution, recalling the finesse of van Mieris, and rivalling in freshness the colour of Metsu.

Nicolaas Maes has a capital work in his "Jealous Woman," in which he displays some of the light-management of de Hooch in that vista of the vestibule and the rooms beyond. The broken tints, the expressive heads of the figures, and the cool harmony of colours make this an admirable work. Judith Leyster shows masculine strength in a "Musician," which even Bode formerly attributed to Frans Hals.

The "Moonlight," by Aelbert Cuyp, is a work of inspiration, an outburst of genius, that comes unexpected. Fromentin, when seeing this marine, declared it "un veritable trompe l'oeil avec l'art le plus savant." The work is so simple, so serene, so natural, that it must be considered a miracle of night painting.

The gallery contains many landscapes of singular attractiveness. They are by Izaak van Ostade, Both, Berchem, Allert van Everdingen, Aert van der Neer, Pynacker, and Hackaert. There is also a notable Rombouts, a landscape in which cattle are

most prominent, in the thorough manner of Potter.

The most valuable painting, next to the Six portrait, was doubtlessly the "Milkmaid," by Vermeer van Delft, which is now in the Ryksmuseum. Another example of Vermeer is one of his rare outdoor views, "The Front of a House." It has the true touch of the master. The cloudy sky is in beautiful tone with the ensemble. Jan van der Heyden has a view of Delft, with figures by A. van de Velde; and Houckgeest a Church of Delft.

Govert Flinck's "Isaac blessing Jacob," found here, is much earlier than the one in the Ryksmuseum, which in comparison demonstrates the progress the young artist made in Rembrandt's studio. Another scriptural subject is delineated by Gerbrandt van den Eeckhout in his "Christ and the Woman taken in Adultery." An example by Rubens, of undoubted authority, which has nevertheless escaped the catalogue of Rubens' works by Max Rooses, gives the appearance of Christ to the Magdalene. And still we must mention four works by Adriaen van de Velde, of his very best, four by Jacob van Ruisdael, a Hobbema of minor importance, and two excellent specimens by Philip Wouwerman.

The Museum Fodor

The 160 paintings in this Museum belong all to the last century, and are by Dutch, French, and Flemish artists. The works of classicists like Ary Scheffer, Madou and Gallait, hang side by side with those by Decamps, Delacroix, and Géricault. Of interest is Géricault's first sketch of his celebrated "Raft of the Medusa." Pieneman, Leys, Rochussen, and many others are shown. Bosboom is represented by several examples, while one of the best works of Andreas Schelfhout, fully epitomizing the best of landscape painting of the beginning of the 19th century, is his "Winter" (Plate XXIX), which is found in this collection.

A large number of water colours form part of the collection, together with a rich assortment of drawings and etchings by the old masters, as Rembrandt, Dou, Rubens, van Dyck, and large monochromes by Adriaen van Ostade.

To complete the review of Art to be found in Amsterdam, I would still record that the Church of the Remonstrants, on the Keyzersgracht, possesses several portraits, which are hung in its council chamber. Among these we find a portrait of Johannes Uytenbogaert, the court preacher of Prins Maurits, by Jacob Backer, and two splendid portraits by Thomas de Keyzer.

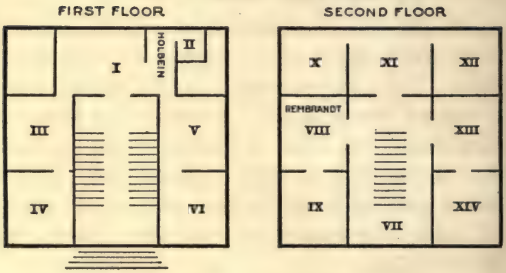
The Royal Palace on the Dam harbours also an excellent Govert Flinck, "Solomon's Prayer," and a large canvas by Jordaens, "The Romans defeated by the Bataves," full of energy, and Rubenesque in colour. In the throne-room is a canvas by Ferdinand Bol, "Moses on Mount Sinai," which is unfortunately almost completely hidden by the canopy. The most famous of Jacob de Wit's sculpture imitations decorate many rooms.

The city hall has been almost entirely denuded of its works of art for the benefit of the Ryksmuseum. Still a few paintings are left, among others a Regents group by Bol; a view of the Dam, by Lingelbach; the scene of the fire of the city hall, then on the Dam, in 1652, by Saenredam; a large militia piece by Jacob Backer; and another group of twenty-one guardsmen with their officers, by Nicolas Elias.

The Burgher Orphan Asylum in the Kalverstraat has several groups of its Directors by Arnold Boonen, Jurriaen Ovens, and one of four elderly ladies by Jacob Backer, which is one of his best works.

The Wallon Orphanage on the Vyzelsgracht has two such groups, by Wallerant Vaillant, and by van der Helst.

THE MAURITSHUIS





HINLOPEN INTERIOR

C. BISSCHOP

Municipal Museum Amsterdam

Plate XXXIX

(*See page 292*)

CHAPTER XII

THE HAGUE GALLERIES

The Mauritshuis

THIS Museum contains almost seven hundred paintings, about one fourth of these being by foreign artists, principally Flemish. Two of its Holbeins may be considered among the gems of the collection, while the Madonna by Murillo, the royal portraits by Velasquez, and the portraits by Piero di Cosimo rival any works by these masters in the largest museums.

Although the hanging arrangement, by reason of new acquisitions, is frequently changed, we will find the principal paintings to be discussed in the rooms indicated. Room I, opposite the entrance, is devoted principally to the Flemish school. Turning to the left, we note a small panel by David Teniers, the Younger, of an "Alchemist," a favourite subject of the artist for the introduction of his grotesque creatures. This is not one of the most successful of the many alchemists he has

painted. A canvas with dead birds, by Jan Fyt, is characteristic of the artist. A "Ball at the Court of Archduke Albert of Austria" is from the brush of Frans Franken, the Younger. Frans Pourbus, the Younger, painted seven of the principal personages in this composition, which is of some historical interest. A large canvas, representing a stag-hunt, is by Paul de Vos, but except for its size is of little interest. The two portraits by van Dyck, of Sir Sheffield and his wife, are above his average in merit, and besides are of interest, because they bear the undoubtedly genuine signature of the master — rare, because out of six or eight hundred canvases by van Dyck, only fifteen or twenty were signed by him.

What is considered one of the masterpieces of the younger Teniers is "The Kitchen," which follows. In the centre the housewife is seated, with a boy standing by her side, and surrounded by all kinds of game and fish waiting to be fetched by the cooks, busy in the background. A huge meat-pie surmounted by a swan is placed, ready-prepared, on a table. It is a most interesting picture, considering the minute execution of all the details on a canvas only measuring 22 x 31 inches. The shadows and the lights are happily distributed, and the figures full of life.

A portrait by Rubens shows the master in re-

straint. The subject, his father-confessor, the Bishop of Bois-le-Duc, may account for this. His mythologic theme, "Naiads filling the Horn of Plenty," has suffered greatly by cleaning, causing it to have that porcelain-like surface which we find with Hendrik van Balen, to whom it used to be ascribed. The landscape is by Velvet Breughel, who has also collaborated with Rubens in the next panel, "Adam and Eve in Paradise." This is excellently preserved and shows the masterful qualities of both artists. A little further hangs his oft-repeated "Venus and Adonis," which the catalogue declares a copy after Rubens, the original being in St. Petersburg. But Max Rooses, the best Rubens' scholar, contends for this one as the original.

Three Holbeins hang together. The portrait of Robert Cheseman, holding a falcon, is admirable in colour and finesse. Another man's portrait is also of a Falconer. It is much smaller in size, but of equal virility. The portrait of a young woman is either an original or a splendid copy of a work by the great German master. Another copy or replica is a portrait of Jane Seymour, the third wife of Henry VIII. The original of this portrait is in the Imperial Museum of Vienna.

Six separate medallions, joined by ornamental motives, show Constantin Huygens, the poet and statesman, with his five children. The canvas is

painted by Adriaen Hanneman, in van Dyck's manner, to whom it was originally attributed. In the canvas by Frans Snyders, "Hunter with dead Game," the figure has been painted by some pupil of the Rubens studio. Gillis van Tillborgh, one of the latest Flemish painters, shows a family dinner-party, in the style of the younger Teniers.

The corner alcove, II, contains some of the Primitives. An unknown "Descent from the Cross" has been attributed to Rogier van der Weyden, which attribution has been strongly contested by Crowe and Cavalcasselle and by Hymans. Wauters has ascribed it to Memlinc, finding various figures peculiar to Memlinc in the composition. The authorship of this remarkable early painting lies with a master of the brush, no matter with whom.

A "Salome," carrying the head of John the Baptist, is from the brush of Jacob Cornelisz. van Oostsanen (Plate III). It is a profoundly beautiful work. Although the eyes of the young woman are somewhat defective, there is great charm in the fine modelling. The head on the platter is a masterful piece of foreshortening of the features. Attributed to the same artist, but not with any assurance, is a triptych, whereof the centre panel shows Solomon worshipping the idols, the left wing the Queen of Sheba before Solomon, the right one,

God appearing to Solomon. A portrait of a man, by Hans Memlinc, reminds of the one in the Corsini Gallery in Florence.

Crossing the hall, we find in Room III still a few Flemish pictures. Hendrik van Balen has "The Sacrifice to Cybele," for which Velvet Breughel painted the charming wreath of flowers and fruit. Anton van Dyck is seen in a portrait of his brother-painter Quintyn Simons. This is in van Dyck's Flemish manner, more profound and intimate, and of more solid execution, than the elegant and somewhat superficial style which he adopted soon after arriving in England. One of the many Rubens portraits of Hélène Fourment, the master's second wife, as well as his portrait of his first wife, Isabella Brant, are found here. Although these portraits are of interest, they cannot be compared with others in Munich, London, St. Petersburg, and elsewhere.

"The Studio of Apelles," where Alexander is paying a visit to the artist, which the catalogue ascribes to an unknown of the Flemish school, should be accorded to Sebastian Vranx. The studio is hung with small facsimiles of many well-known paintings of the 16th and 17th centuries, by Titian, Correggio, Rubens, etc. The "Interior of a Picture Gallery," going by the name of Gonzales Coques, is in the same genre. Only the group

in the foreground is by Coques. The small pictures were painted and signed by various members of the Antwerp Guild of St. Luke, and the canvas was presented to Jan van Bavegom, a jurist who had obtained for them a favourable verdict to a long lawsuit against six other guilds.

The remainder of these walls and those in Room IV are covered with early Dutchmen. Maerten van Heemskerck painted the two wings of an altarpiece for the Church of St. Bavo for the Guild of the Drapers at Haarlem. They represent a "Nativity" and an "Adoration of the Magi." The centre of this triptych, "The Massacre of the Innocents," is by Cornelis Cornelisz. van Haarlem. The entire work indicates the Italian mannerisms of these early painters. Their contemporary, Hendrik Goltzius, painted the three large canvases, which depict the Greek deities, Minerva, Hercules, and Mercury.

Of surpassing interest is the "Portrait of a Goldsmith," by Antonis Mor, one of his finest works, if not, as some regard it, his masterpiece. It is Titianesque in colour but still shows thorough individuality of treatment. A number of portraits by Jan van Ravesteyn in these rooms give an excellent opportunity to study the work of this forerunner of Rembrandt.

Rooms V and VI, at the other side of the vesti-

bule, contain principally portraits of Princes of the House of Orange, their relatives, and other celebrated personages. Among these we should single out one of the portraits which Ferdinand Bol painted of the famous Admiral de Ruyter. Another portrait of the Admiral by Karel du Jardin, hanging near, shows the latter's inferiority as an artist. We find also a portrait of King William III of England, by Godfried Schalcken; one of Princess Wilhelmina of Prussia, wife of Willem Frederik, who became the first King of the Netherlands, by Tischbein; two portraits by Honthorst of Prince Frederik Hendrik of Orange, and of his wife Amalia van Solms. M. van Mierevelt depicts the features of the great William the Silent, who is also portrayed by Paulus van Hillegaert. And further portraits by van Ravesteyn, Adr. van den Tempel, and others are found on the staircase leading to the upper floor.

At the head of the stairway, in the ante-room (VII), are hung some of the choicest gems of "little masterpieces." Beginning with the left wall at the window we find the celebrated example of Terborch, "The Dispatch," also called "Unwelcome Tidings." This picture, dated 1655, shows the master at the maturity of his power. The subject is reminiscent of the war just closed, as the trumpeter hands a letter to his superior officer, who

sits on a low chair with his arm about a woman. The gist of the story turns on the protective mien of the officer's hand, and the slightly sad expression in the lady's face. Still the anecdotal interest is quickly brushed aside for the masterful handling. The colour scheme of the picture — the trumpeter's striking costume of blue and yellow, the buff of the officer, and the white satin robe of the lady, the strong lemon yellows in the high-lights, contrasting with the brownish reds and deep scarlets in the shadows, give a rich harmony of tones. On another wall hangs his portrait group of the van Moerkerken family, a small panel, only 16 x 14 inches, which is enamel-like in finish. Two of Jan Steen's Doctor's pictures hang close together. In one the physician is feeling my lady's pulse; the other one gives a richly-furnished interior, with the invalid reclining on a baldaquin bed, while the grave Aesculapius accepts refreshment from the maid. The physician's hands, which hold the gloves quite in nineteenth-century fashion, are beautifully drawn. A little further on hangs one of his early works, "The Kermis."

We pass a thoroughly Italian work that seems very much out of keeping with its immediate surroundings. It is Abraham Bloemaert's somewhat glassy, "The Festival of Gods in honour of the Wedding of Peleus." Jan van Goyen is shown in



RETURN FROM THE FISH-AUCTION

PH. SADEE

Plate XL

(See page 202)

Municipal Museum Amsterdam

a characteristic "View of Dordrecht," and in an unusual marine with stormy waves. J. M. Molenaer has a "Merry Party," and on the opposite wall five small panels, each depicting one of the five senses. These were plainly painted under the influence of Frans Hals and Adr. Brouwer.

"The Music-lovers," by Metsu (Plate XXIV), gives us one of his intimate peeps into the world of leisure of the patrician class. The stately apartment with its rich appointments, and the elegant costumes, of the man for street wear, of the women for the boudoir, are well rendered in the artist's careful and yet broad handling. The surfaces are modelled, the textures and solidities indicated, with a decisive touch. In one of the numerous examples which the Mauritshuis shows of Phil. Wouwerman we see a "Riding School," where an equestrian puts his steed through its paces before a lady, seated in a carriage drawn by six gray horses. Landscapes by Jacob van Ruisdael, Berchem, and Wynants are not of their important works. A capital canvas is Lingelbach's "Embarkation at Scheveningen of King Charles II for England." His Prins Willem II of Orange before Amsterdam" is not quite as satisfactory. A "Lady Reading," by S. van Hoogstraten, and several still lives, by P. Claesz., W. van Aelst, A. Cuyp, and W. C. Heda follow. Then come portraits by van der Helst, Bol,

Moreelse, and two important ones, by Frans Hals, of Jacob Olycan and of his wife. Near these we find Jacob van Ruisdael's famous "The Beach," a scene near Scheveningen, with the dunes on the right and people walking towards some fishing-boats on the left. Of this picture Emile Michel has written, "The swiftly moving clouds, driven in light flakes by the fresh breeze, the short and hurried waves capped with foam, the sand dotted here and there with tufts of scant, dry grass, the changing and transparent colours — all are rendered with marvellous fidelity to nature. The little people, moving about on the beach, so gaily and happily, lend animation to the scene. By a fortunate device Ruisdael's collaborator, probably in this instance Vermeer van Delft, has clothed them in black and white, offsetting by these strongly contrasting notes the exquisite paleness of the general tone of the picture."

A little further on hangs van Ruisdael's "Distant View of Haarlem," a favourite subject of which he made many variations. The version before us is considered his best, and Smith, in his Catalogue Raisonné, declares, "It may justly be said that as a work of art nothing more perfect ever came from the master's pencil." The picture is a bird's-eye view taken from the dunes near Overveen. In the foreground are the bleaching grounds for which

Holland is famous, beyond stretches a bare tract of country, and on the horizon Haarlem is visible. Over all extends a vast, gray, and cloudy sky. The master never gave as noble a presentation of a plain, almost trivial phase of nature, with ever enhanced beauty.

Melchior d'Hondecoeter found all the animal subjects he needed for his "Menagerie of Prins Willem III," at the castle of Het Loo. Salomo van Ruysdael is well represented in his "Bridge over a Canal," and Simon de Vlieger's "Beach at Scheveningen" is considered his masterpiece. A rustic festival, by Adriaen van Ostade; a genre, by Judith Leyster; and a "Sunset on the Coast," by Willem van de Velde, the Younger, leave us yet to consider two examples of Thomas de Keyzer of supreme importance, and considered his masterpieces. One of these is only 11 inches high by 15 inches wide, and yet it is considered one of de Keyzer's greatest paintings. The four burgomasters of Amsterdam are assembled to await the arrival of Marie de Medicis, in 1683. Although these figures are barely eight inches high they throb with life, character, and expression. There is marvellous strength in the simplicity, unity and harmony, that declare the master hand. Nor need we be less enthusiastic over his "Portrait of a Scholar," a

larger work (32 x 24), which is comparable with the portraiture of the most eminent masters.

From the ante-room we enter Room VIII, called the Rembrandt Room. In the centre of the right wall hangs the celebrated "Anatomical Lesson of Professor Tulp." This magnificent portrait-group, where the interest is completely captivated by the virility and characterization of the assembled surgeons, has not gone without adverse criticism. Fromentin, one of the sincere admirers of Rembrandt, has severely attacked the composition, especially the painting of the corpse. And yet, the world's judgment has acclaimed this painting as one of the master's greatest triumphs. It came at the beginning of his career (painted 1632), when he was only twenty-six, and was the opening of the recognition of his genius. We are carried away by the reality of the living. The vigour, the intellect of these heads, is victorious over the reality of the dead, for the stunted corpse is hardly noticed by the spectator. The scene also possesses an amplitude which extends beyond the frame, and it seems that these men who rivet our attention only belong to a large audience, of which we form a part, which is witnessing the demonstration.

I will enumerate the other works of Rembrandt in this one, and in the next room (IX). There is the head of a girl, also of his early period

(1630), a still earlier study-head of his father (1628), and a self-portrait of 1639, of which replicas are in Cassel and in Gotha. The "Susanna," on the point of stepping into her bath, when she is alarmed by the presence of the two elders, of whom one is distinguishable in the shrubbery, is a work of great importance. It clearly reveals the master's aim in all his work. His object was never the beauty of line — for this flaccid body has no beauty except in its natural pose, expressive of offended modesty. But he aimed at beauty of colour, of the play of light, of the *morbidezza*. This he reached almost as conclusively in the little "Andromeda, chained to the Rock," recently lent by Dr. Bredius, the director of the Museum.

Rembrandt's earliest important composition, painted in 1631, is his "Simeon in the Temple." It has a significant place among the master's works. As a religious painting it is entirely distinct, by its intimate personality, from all religious paintings that had gone before, be they Italian, Flemish, or Dutch. It was an unmistakable new departure. At the same time it also foreshadows the master's aspirations in the domain of chiaroscuro and of colour. This point may be studied by a comparison with a recently acquired work of his latest period (1660), which hangs in the next room. "David playing the Harp before Saul" is the most impor-

tant example left in Holland of his biblical compositions, brilliant in colour, and of compelling force. Near by we find his broad and masterly "Homer," painted in 1663, from an antique bust which Rembrandt had among his chattels. The "Head of an old Man" is supposed to show his brother, the miller. A portrait of himself as an officer was painted in 1634; while the "Laughing Man" has also the features of a self-portrait. Other early portrait sketches are found of his sister, and of his mother, and the heads of two negroes are of his latest period.

But we must return to Room VIII, which contains some very interesting examples. "Judith and Tamar" is by Aert van Gelder, showing the later tendencies of the golden school, apparently reverting to the early manner before Rembrandt, which method is to be seen in P. Lastman's "Raising of Lazarus." "Flowers" by W. van Aelst; a landscape by Filips Koninck; a "Tavern Interior" by Dusart; and two examples by Jan Steen, all of lesser interest, bring us to Caspar Netscher's "Singing Lesson," which is supposed to represent the painter's own family. The "Adoration of the Magi," by Salomo Koninck, is a competent presentation of this artist's talent. The happy composition, its clear transparency, while most of his works are blackened, its golden tonality, make it one

of this painter's most acceptable productions. A. van de Velde has a wooded landscape with cattle, a small picture, full of life, and charming in colour. Two portraits by Netscher, of "Mynheer van Waalwyk" and of his wife, have the style of Terborch. Two fine marines by W. van de Velde, the Younger, and two landscapes, one known as "The Hay-cart," by Wouwerman, lead us to one of the best works by Adriaen van Ostade, "The Fiddler" (Plate XVI). The artist has treated this subject many times, but never as successfully as here. The jolly group is excellently arranged, the painting is done with great spirit and fine finish, but the best point is the fresh, sparkling manner in which sunlight plays with the shadows. It was painted in 1673, when the artist was in his sixty-third year. Equal proficiency in chiaroscuro is shown in his "Peasants in a Tavern," hanging a little further on. "The Cow in the Water," by Paul Potter, must not be overlooked, as it is by far the best cattle picture the artist ever painted, in every respect superior to his "Young Bull." Still lives, by van Beyeren, and by Kalff, and an Italian landscape by Both, complete this room.

In Room IX we find, beside the Rembrandts already studied, an example by Karel Fabricius, "The Linnet;" a small Gerard Dou, "Young Woman holding a Lamp;" and three panels by

Frans van Mieris, the Elder, in which his porcelain-like execution, as well as his individual manner of charming naivete, are to be recognized.

The *pièce-de-résistance* of this room is the famous "View of Delft," by Jan Vermeer van Delft, as masterful a painting of landscape as the best of this master's genre. It is a landscape, so amazingly simple in its painting, that it scarcely needs analysis, yet as mysterious in the manner of its atmosphere and light effects, as any landscape ever limned. The almost empty foreground is dominated by the view of the town with its red roofs and the purple and yellow bricks of the houses, drawn by an unhesitating and unfaltering hand. With instinctive selection the brilliant sunlight gilds here a spire, there a salient gable. The vague, greenish reflections in the sluggish, gray water of the canal form one of the quiet colour notes to be added to the vigour and brilliancy of its colour gamut. It is a sumptuous canvas of amazing strength.

Of the remaining pictures in this room it is well to linger before a winter-landscape by Jan van de Capelle, better known as a marine painter; before still lives by van Beyeren, Jan Weenix, and Ruysch; portraits by Nic. Maes, Jakob van Loo, and A. Cuyp. A painting of an "Officer" is from the brush of the early Willem Duyster, of whom few



"PINKS" IN SEA

H. W. MESDAG

Plate XLI

(*See page 291*)

Municipal Museum Amsterdam

paintings are extant. It was formerly attributed to Palamedes, and even Dr. Bode gave it to Jacob Duck, until the well-known London expert Charles Dowdeswell, by comparing it with other signed works of this rare master, has indubitably established the true attribution.

When we take a look in the corner-room X, we are amused by a number of clever pastels by Cornelis Troost, which under various titles give a succinct insight in social customs of the early 18th century. The scenes are designed to illustrate contemporaneous plays. A crayon portrait by Tischbein of Princess Wilhelmina of Orange hangs also in this room.

Room XI contains some of the most valuable treasures of the collection. On the right-end wall hangs the far-famed "Young Bull," by Paul Potter. The supreme merit of this large canvas is the photographic exactitude in which the young bull is portrayed. The other figures are no whit better performances than Verboeckhoven, for instance, has done at his best. But this life-size bull has been so minutely reproduced, the run of the hair on the creature's forehead, the flies buzzing about him, every minute detail so faithfully rendered, that one marvels at the patience and power of observation of the twenty-two year old artist. The weakness of the painting lies in the strong relief of the fig-

ures without any atmosphere, and the poor painting of the sky. The absence of softening halftones, and the equal diffusion of light gives a flat appearance. And yet we do not wonder that in the time of the Napoleonic looting, when this canvas was also taken to the Louvre, this work should have been regarded as fourth in point of value among all the pictures of the Louvre — for classicism held sway. The three paintings considered to rank higher were Raphael's "Transfiguration," Domenichino's "Communion of St. Jerome," and Titian's "Martyrdom of St. Peter." This order of valuation has since changed!

To the right of this large canvas hangs a portrait of Potter, by van der Helst. The painting is in an easy style, decided in its strokes, and of thin impasto, but so masterly in treatment that the quality of solid flesh and substance is preserved throughout. The friendship between the two artists inspired van der Helst to his best. Several artists whose work has already been seen follow, but among these we must note two Wouwermans, "The Arrival" and "The Departure from the Hostelry" — two spirited works. Houckgeest has also a graphic canvas of great merit, "The Tomb of William the Silent in the Nieuwe Kerk of Delft."

Three of the best examples of Jan Steen hang

close together, the unusually large group of his own family, the picture of a poultry-yard, known as the "Menagerie," and "The Oyster-feast," also called a "Picture of Human Life." The canvas representing the painter's family has our jolly artist in the centre, laughing and smoking and about to drink. His wife, a buxom, good-natured looking dame, sits at his side. They are evidently amused at the serious manner in which their eldest boy is playing the flageolet to accompany the loud song of grandfather, who sits by the chimney. Grandmother is busily occupied with the youngest hopeful. Other figures contribute to the merry scene. Steen never attempted the grand style, but as an optimist, a happy observer of the bright side of life, he is an inspiration. The painting is in his best manner, with ripest splendour of colour and most resonant harmonies.

The next picture, "The Menagerie," he imbued with more delicate charm and refined beauty. In the court-yard of a large mansion, seen through an arched doorway, a little girl is feeding her pets, attended by an old man-servant, and a dwarf, grotesquely attired in a long gray coat. The contrast between the Madonna-like little maid and the misformed dwarf is as striking as any Velasquez ever attempted. A warm light suffuses the picture, touching the bright and variegated plumage of the

birds. It is a far cry from the scenes of wassail and tobacco fumes — it is a spiritualization of innocence, albeit with its foil of the distorted.

The third painting is supposed to give a view of the master's own brewery. To call it a "picture of human life" is to ascribe to our painter a strain of didactic philosophy which he would be the first to disclaim. It surely never was his intention to moralize like a preacher, although this keen observer frequently pointed his tale with a moral. While this composition, with about twenty persons, lacks unity, it nevertheless is the most lifelike, animated portrayal of every-day life ever painted. Old age and childhood, idleness and bustle, love and duty, and hovering over all the broad cheerfulness of the master himself, produces a happy arrangement of fertile invention. It is done in rich and strong colour, with most resolute and energetic handling.

In Dirk van Delen's "Hall of the Binnenhof, during the Assembly of the States General in 1651," although of merit, we find the effect spoiled by the disturbing fluttering of many banners. The dead swan, occurring in many of Jan Weenix's paintings, is here grandly portrayed, life-size, and with beautiful reality. A "Musical Party," by Palamedes; works by Codde, in his first manner; by van Ostade; and by Aert van der Neer, are all

of their best productions. A rare picture by Jan Vermeer van Utrecht represents "Diana at the Bath," which, if we could leave out some Italian characteristics, might be called an early Vermeer van Delft.

Gerard Dou's "The Young Mother" (Plate XVII) is one of the gems of the collection, as it is one of the most characteristic of this master's works, dated 1658, of his best period. It is an epitome of domestic peace, set in an astounding perfection of technical presentation — its light, clearness, detailed finish form its splendour.

In the corner-room XII we find among other works a picture by Pieter Codde in his second manner, "The Ball" (Plate XV). This work is typical of the conversation pieces of the pre-Rembrandt period, which may also be studied in H. G. Pot's "Merry Company," of distinguished merit; and also in one of the first society pictures from the brush of Esaias van de Velde, "The Dinner-party."

Room XIII contains the works by men we have already seen represented, serving to amplify our acquaintance with their talents. Huchtenburgh has, however, not yet been met with. His "Cavalry Charge," here, is of sufficient importance, but also suggests the decline of Dutch art. Joachim Wttewael is shown by a "Mars and Venus sur-

prised by Vulcan," of minute execution, the sky being filled with a number of little "Loves." An "Alchemist," by Thomas Wyck, is also of great interest; and the only Museum picture by Soolmaker deploys an interesting landscape.

Room XIV is devoted to Italian and Spanish paintings. There are several unaccredited, and school pictures, and copies. Titian's so-called "Portraits of Ottavio Farnese and of his Mistress," of the Prado, hang here in effigy. Two fine portraits by Piero di Cosimo, mentioned by Vasari, are undoubtedly genuine. They are virile performances, and represent Giuliano da San Gallo, a sculptor and architect, and his father Francesco Giamberti. Mazzolino is shown by a "Massacre of the Innocents," of which a replica with various alterations hangs in the Doria Gallery in Rome. A "Landscape," by Magnasco, is in Salvator's heavy style. Bordone, "Christ Blessing," and a school-picture of "St. John, the Evangelist," complete the Italians.

Of more importance are the few Spanish pictures. Murillo's "The Virgin with the Infant Jesus" is noted by Justi, who declares that "the Madonna's face is the most beautiful ever painted by the master." The "Portrait of the Infante Charles Balthazar," by Velasquez, is a replica of the one in Buckingham palace. "The Penitent Mag-

dalene," by Cereso, is similar to one by this artist in the Czernin Collection at Vienna.

The collection of the Mauritshuis is herewith concluded. If we assay the majority of the paintings here we will find very little dross, and most of them pure gold.

The Municipal Museum

This Gallery is principally devoted to nineteenth century artists. Two rooms are filled with old masters, most of these being portraits. We find, however, also an "Interior," by Jan Steen, in which a cleric gives spiritual advice to a young girl. This painting was acquired in 1895 in London for only 1,200 guilders. With the appreciation of Steen's value in the last few years, there has already been offered 10,000 guilders for this interesting composition. Further to be noted are a "Hunting Party," by Jan le Ducq; an "Allegory on the Blessings of Peace," by Gerard de Lairesse; a still life of "Fish," by van Beyeren; and a view of The Hague, by Jan van Goyen. This last picture is the largest canvas the artist ever painted, and was bought of him by the Magistrates of The Hague in 1651 for 650 guilders. It is a canvas of large conception, painted with more colourful palette than the artist was accustomed to, and full

of animation. The grayish clouds floating against the blue sky are very effective.

The portraits are by Cornelis Janssen van Ceulen, J. W. Delff, Jan de Baen, Jacob van der Gracht, the only one in any public gallery, G. van Honthorst, Karel de Moor, M. Mierevelt, A. van den Tempel, and four large group paintings by Jan van Ravesteyn, who was the favourite painter in his time of the Town Council and of fashionable society of The Hague. There are also several portraits by the two Vollevens, the last portrait painters who worked in the beginning of the 18th century.

Among the modern paintings we find the principal artists whom we have studied in Amsterdam represented by characteristic work. In no case do we find their product here surpassing that which we have already seen of their brush. There are, however, a number of men, most of The Hague affiliation, whose pictures will be new to us.

To begin with the earliest of these we find two creditable portraits by Aart Schouman. City views of The Hague were painted by the three brothers La Fargue, each in his own manner giving interesting vistas and corners of the city, as it was in the 18th century. The portrait of a "Dominee," of the Reformed Church in The Hague, is painted by Albertus Frese; while T. Haag depicted the



D. A. C.
ARTZ

BABY ASLEEP

Plate XLII
(*See page 292*)

Municipal Museum
Amsterdam

two children of Prins Willem IV. A candle-light picture, such as were popular in those times, is from the brush of Cornelis van Cuylenburgh. A Portrait, Flowers, and a Cattle piece were painted by different members of the van Os family. Andreas Schelfhout is well represented with a half-dozen landscapes, all in his severe, classic style. The "Mauritshuis" is pictured by Verheyen, with good architectural effect; and other views of The Hague are furnished by the elder van Hove; whose son Hubert gives us an interior view of a Synagogue. The two Krusemans, Cornelis and Jan Adam, have each portraits — thoroughly in accord with the stilted style of their day.

The two beach views by F. B. de Groot are fortunately of his later period, after he had developed along romantic lines into a capable craftsman. The portraits by H. A. de Bloeme hark back again to the early part of the 19th century with its dead records. C. J. Behr gives no less than ten views of various old public buildings of The Hague; which are not only matters of record, but, as they show the Bosboom influence, also of artistic merit. J. B. Tom, whose "children at play" in flowery landscapes have occasionally been seen in America, has here four landscapes with cattle and sheep. They have the soft, blurred effect which is characteristic of this artist. Stroebel has a large "In-

terior of the 17th century," loose in drawing, and of agreeable colour scheme. The two landscapes by Jan van Borselen are harder in technic, but the two canvases by Anthonie Waldorp, a city view of Delft, and a harbour scene of Dordrecht, are on the other hand softer and more colourful. The "Invalids of the Sea," by Elchanon Verveer, has some of the tendencies to which Joseph Israels adhered at first, and later abandoned. The landscapes of the surroundings of Haarlem by Kluyver, as well as the marine by Gruyter, are of the same method, the Dusseldorf — which was the worthy successor of the old David academic, with a dash of romantic colour. J. J. van der Maaten has greater freedom, and commences to show more atmospheric effects in his woodscapes, in which he is countenanced by the two brothers van Deventer — J. F. in landscape, and W. A. in river views. Hardenberg is well worth studying in his animated "Shipyard," that has several good points, showing the later advances that have made the modern Dutchmen famous. The ten Kates, Mari and his son J. M., have landscapes, equally progressive, but missing the strength of the present school through more thought for sentimental and decorative effect, than for genuine feeling and atmosphere.

The number of landscapes, there are more than a dozen, by Heppener, have the same defect, until

the larger view is becoming apparent in the marines by M. F. H. de Haas, and in the landscapes by H. J. Weissenbruch. J. H. L. de Haas is also progressive in his landscapes with cattle, albeit with the floridity of his Flemish brethren. Taanman and Henkes, however, go back to the scrupulous line, in their genre of old Dutch types. But in the work of Jan Vrolyk, ter Meulen, and Willy Martens the school which Mauve and Jacob Maris founded, is fully exemplified. The "Winter in The Hague Wood," by W. B. Tholen, is a strong work by a man whose development has of late been markedly progressive. The youngest artist represented in this gallery is Josselin de Jong, of whom we find two portraits, and the picture of a "Sleeping Boy." These are painted with great freedom of brushwork, and indicate the knowledge of light and colour which is so amply demonstrated in his later and more famous factory interiors.

Among the works of the artists, whom we have already studied in Amsterdam, we must yet acclaim a magnificent "Beach View," by Jacob Maris; a scene at Scheveningen, by Anton Mauve, in which a number of horses draw the heavy, flat-bottomed fishing boat up on the beach; a beautiful Bosboom, "The St. Peter's Church in Leyden;" and an unusual painting by C. Bisschop of fruits, a genre which this artist not often followed.

The Museum Mesdag

THE men who have made the modern Dutch school what it is, as well as the younger men who are carrying on its fame at the present day are worthily represented in this Gallery. The test of excellence of this modern art-expression is nowhere in Holland, or anywhere else, for that matter, as thorough as it is in the Museum Mesdag, where the best of Barbizon paintings are alongside of those of the modern Dutchmen. The perfect harmony, the art-relationship between the two schools is remarkably apparent.

We will first discuss the Barbizon painters. Millet's "Hagar and Ishmael" hangs in the place of honour in one of these rooms. To me this is the greatest masterpiece Millet has produced. It has been said that the painting is unfinished, notably one of the feet being only "laid in." And yet we should not wish another touch on this canvas, as it is wrought in a spontaneous burst of inspiration, proclaiming with dramatic force the genius of its creator — even if a corner *was* overlooked. How burning hot is the shrivelled, coppery desert; how agonizing the contortion of Hagar, turning away so that "she should not see the child die;" with what startling reality lies Ishmael, with parched lips, for dead. Rarely was Millet as spar-

ing of his colour as here. The canvas is a quite reddish brown monochrome — but subtle tones float through that colour, and here and there a touch of contrast, and we become conscious of vibration, such as heat makes over baked earth, and an envelope surrounds these figures, as thin as the tropical atmosphere, yet visible enough to give perspective, and set these figures free. The marvellous skill wherewith the brush is handled and all this is conjured upon the canvas, is forgotten under the spell this work casts over us.

A small canvas, "Wife of the Fisherman," is also found here, magnificent in colour, with sculpturesque expression; and also a number of the famous pastel drawings of which Millet produced many between 1864 and 1870, to serve as studies for his paintings.

To study Corot here, is a revelation of this artist's many-sided expressiveness. Not only are there his grayish-green morning effects, so well-known, but we find also a large study of "Rocks," an early work of minute execution; a "Moonlight," rare with this master, but which for transparent clearness may be compared with a fine Aert van der Neer; an unusual beach view, in which the pure colours of the shadowed parts are beautifully reflected in the water; and a view of a path in the woods, in positive green colours, with here

and there a sun-ray illuminating the wood-interior.

Daubigny is represented by no less than twenty-five examples. His Salon picture of 1864, "Villerville-sur-Mer," one of the most important of the master's works, shows a heavily clouded sky against which a few cabins are silhouetted. The dunes in the foreground and a glimpse of the sea on the left make it a vast, imposing composition. A large canvas (40 x 80) is called "Sunset." Over an extensive landscape, with some cattle, we see the sun disappearing in the evening mists, bathing the scene with a brilliant, yellow light. If we should enumerate every one of these canvases we should have well-nigh covered every expression of the master's genius. His tenderest note is sounded in his moonlights. Some of these canvases are only "lay-ins," yet with no uncertain voice he sings his pastoral song.

The Rousseau, "Cattle descending the Juras," was refused for the Salon of 1835, but shows here as one of his greatest works. Although too much bitumen has caused the colour to darken considerably, still the red and black and white of the cattle blazes fiery through the brilliant glazing. The sketch from which this masterpiece was painted with slight variations was also acquired. The superb strength and brilliancy of Rousseau is seen here in many of his creations.

Courbet is represented by every one of his subjects, except his marines. Rocky landscapes are seen under different light effects. They show plainly the use Courbet made of his palette-knife to lay on colour. A study of the nude, in a beautiful, rich *pâte,* has magnificent morbidezza; and Courbet's proficiency in still life is shown by a "Dead Roe," hanging against a tree in a wood-interior, and by some apples, which he painted while in the prison of St. Pelagie, after the Commune. The rocky background is proof that the artist did not always paint directly from nature, as has been claimed. A self-portrait, also painted in prison, is a strong performance.

Nudes, landscapes, and flowers are the subjects of Diaz. They are not in the facile, "pot-boiling" style which has made many of this artist's works somewhat common. Those here have been selected with an artist's eye for artistic excellence. The Jules Duprés are equally choice. His predilection for stormy sunsets is demonstrated, and his technic, of thick impasto and overloaded colour, which still retains its transparency and luminosity, may be studied to advantage. Most of the Troyons were acquired at the *Vente Troyon,* and are sketches, light "*frottis,*" except "Le Retour du Marché," which is thoroughly digested, and succulent with moist atmosphere.

Delacroix, Géricault, Decamps, and Couture, the Romanticists, are represented by a few characteristic specimens of their work. We see Delacroix in a self-portrait of his later years. His "Evening after the Battle of Waterloo," with its dead and bleeding horses and soldiers, is grim and impressive in its realism. Of Géricault we find only a few snappy studies of horses; and of Decamps a "Napoleon at St. Helena," a "Poacher," and "Watchdogs" — only this last with his well-known tour-de-force of reflecting light on white-plastered walls. Of Couture, who did not produce much work after his first great success with "The Romans of the Decadence," we find a study head of a boy, and a small painting of a lady in a white costume, holding a mask. This is a beautiful, an exquisitely refined work.

Michel's four landscapes plainly show the influence the old Dutch masters exerted over this Frenchman; while the "Harvest," by Jules Breton, is a thoroughly modern French product. Jacque is shown in his three characteristic subjects, of poultry, a landscape with sheep, and a pigsty; but of van Marcke, of whom we would expect a cattle piece, we find a view of a small town on the French coast, with fishing boats, selected for its unusual subject and its artistic appeal.

The still lives of Antoine Vollon are of the best



WILLEM MARIS

SUMMER

Plate XLIII
(*See page 291*)

Municipal Museum Amsterdam

this artist has produced, in mellow tone, and dexterous touch. Boulanger, the Belgian, has a wood-interior, full of feeling for the beauty of nature, in which wood-cutters are sawing big beeches and birches. His compatriot, Verwee, has also three landscapes of great merit. The well-known heads by Mettling gaze at us from three little panels. Of Daumier we find one of his rare oil paintings, on which two women, surrounded by children, are exchanging neighbourly confidences; and Hervier shows one of his landscapes, which might be called a poetic Rousseau. The genuine Dutch landscapes, by the Frenchman Stengelin, are in complete accord with the best Weissenbruchs, or even with Jacob Maris.

To complete the foreigners before we turn to the native school we must yet note three fine works by Alma Tadema, one being a portrait of his wife in Greek costume; and also a fine head by Munkacsy, from his famous "The last Day of the Condemned." This was painted in the artist's best period, shortly before his "Milton." An interesting sketch by John Sargent, of three Orientals in white and blue garments, is found here; two gouaches by Segantini, the most serious of modern Italians, show his great power in landscape art; and fifteen examples of the eccentric Mancini give the greatest diversity of subject and manner of treatment.

The national school is represented at its best. Mesdag himself can never be appreciated in the fulness of his power, except here. This painter's easy temporal affairs enable him to refuse to part with what he deems his best work. These choice products of his masterful brush he has placed in this museum. They form a round dozen, most of these presenting the ocean in his various moods, with wonderful cloud and light effects in the sky-painting. Two harbour views, of Flushing and of Enkhuizen, are in the number. Mrs. Mesdag-van Houten has likewise donated her best work. There are specimens of her heath pictures, full of poetic melancholy; of her still lives with intense feeling for colour; and a few creditable portraits.

As to the other Dutch artists, we may well claim that no collection can be regarded as representative of the work of the different painters as this one. Museums often receive paintings by bequest or loan, of dubious testimony to the artist's merit or the benefactor's judgment. All the pictures of the Museum Mesdag have been selected by one of the most competent judges, and we readily abide by his criterion. This we perceive with the work of the three Maris brothers. Of Jacob we find one of his best mill pictures, a beach view, two city views, an interior in the genre of de Hooch, and two figure subjects — a complete résumé of this

master's métier. Of Thys Maris we find examples of his first well-finished work, and of his later dream-pictures, so-called. Willem Maris, again, displays the fulness of his power in his sunny landscapes with cattle.

There are fourteen examples of Anton Mauve, in oil and water colour, from his earliest method to his ripest proficiency. Joseph Israels contributes a portrait of the donor, some excellent figure pieces, and an "Alone in the World," that is one of the finest creations of the Nestor of the Dutch school. The colour and tone, the softly entering light, the penetrating sentiment, show marvellous quality.

The gallery is rich in Bosbooms of force and character. The "Church at Alkmaar" is the last word in water-colour painting. The "Synagogue" is a magnificent, Rembrandtesque panel, with transparent shadows. Several other artists, whom we have met in Amsterdam and in the municipal museum of this city, are here represented by canvases of higher artistic quality than we have seen thus far. These are Artz, Roelofs, notably J. H. Weissenbruch, and further Gabriel, Henkes, Blommers, and Bauer.

Beside these we find a denary of new names. Geraldine van de Sande Bakhuyzen, one of the best Dutch flower painters, has a charming basket with

white roses and grasses. Storm van 's Gravesande, the famous etcher, has a strong, broadly treated charcoal drawing of the harbour of Hamburg. Steelink and van der Weele are devotees of the Mauve genre, and obtain creditable results, as here shown. Wysmuller has a characteristic Winter scene, with a luminous sky. Zilcken, the etcher, besides showing a product of the burin, depicts a typical Scheveningen Fisherman; Willem de Zwart an animated scene from that fisher village when the "pinks," or fishing boats, are drawn from the water for the winter. A little study head of a Spanish girl is by Paul Rink, who died in the fulness of promise. A black-crayon sketch, by Toorop, is only mentioned to call attention to a man of singular individuality. The work by Isaac Israels, "Trumpeters in the Barracks," is in his earliest manner, and gives by no means a just idea of the breadth and character this artist has reached at the present time.

The lower floor of the Museum Mesdag is filled with Oriental treasures and other *objets d'art,* which could make one linger for many hours.

Before leaving The Hague, I would still call attention to "Het Huis ten Bosch," or "The House in the Woods," the old summer palace of the Princes of Orange, dating from 1647, but now rarely occupied.

The "Oranje Zaal" is worthy of a visit, as it contains a magnificent wall decoration by Jacob Jordaens, allegorizing "The Triumph of Prins Frederik Hendrik," in whose honour the palace was built by his widow Amalia van Solms. Cæsar van Everdingen painted an allegory on "The Birth of the Prince," which is badly composed and of Italian imitation. Theodoor van Tulden depicted in symbolic manner the early years of the Prince, his education, the conferring upon him the dignities and powers, etc. Gerard van Honthorst allegorized the marriage of Frederik Hendrik with Amalia van Solms.

The ceiling is decorated with mythological themes by Grebber, "The Car of Apollo," and by van Honthorst, "The Car of Venus."

The Collection of Baron Victor de Steurs contains several interesting examples of the 17th century artists, all of whom we have studied. A few of these are, however, better than those we have met thus far. There is, for instance, an exceedingly fine Nature Morte, by Pieter Claesz., and another of equal quality by Willem Kalff; characteristic presentations of the lower regions to which Pieter Breughel, the Younger, owes his name of "Hellish" Breughel; an interior, showing three young women with their escorts ready to sit down at a repast, by Dirk Hals; and a rare "Christ and

the Holy Virgin," by the early Cornelisz. van Oostsanen. One of Jurriaan Pool's portraits of his wife, Rachel Ruysch, is also found here; and an excellent portrait of a young girl, by Ravesteyn.

Among the old paintings in the M. des Tombes Collection is a beautiful Vermeer van Delft, a portrait of a young girl; a fine winter landscape by Esaias van de Velde; and works by Mierevelt and Govert Flinck.

In the Collection of Prince Frederik Hendrik we must note one of the few Italian paintings in Holland, a Madonna with the Child and St. John, by Fra Bartolommeo; two good portraits by Nic. Maes; and a large corporation piece of the Guild of Wine-provers, by Ferdinand Bol, of superior excellence.

The Steengracht Collection contains among its old masters a few works that should not be passed, because they rival in interest any found in the larger museums. Of the lesser artists we note an Adriaen Brouwer, in the manner of Frans Hals, showing a company of "Smokers," with great expressiveness and characterization. Philip de Champaigne portrays Marie Mancini, a painting that has come from a Bourbon collection, and is a noble work of great refinement. A cattle piece, by Adam Pynacker; an Italian landscape, by Jacob van der Ulft; a scriptural subject, by Hendrik Sorgh,

illustrating the parable of "The Master paying his Servants;" and a "Smoker," by Arie de Vois. These paintings, although not of the highest order, will still contribute to accord their authors their proper place. The same may be said of a genre by Dirk van Delen, "The Lawyer's Waiting-room," with figures by Palamedes.

The gems of the collection are three notable works by Metsu. "The Sick Child" was painted in 1656 in the highest development of his talent. In this he surpasses any of his other works by the largeness in which he renders a homely scene on such a small scale. The picture shows a little four or five year old, wan by sickness, held on mother's lap. The softness of outline, the high-lights on the woman's forehead and on the bare legs of the child, the envelope which detaches the figures from the background, the lovely colour — all this produces here a *chef-d'œuvre*.

Pieter de Hooch has an interior of his second period, in which the contrasts between dark and light are more and more accentuated, even to the extreme. The figures, painted black on black, are hardly to be distinguished, and yet the shimmer of light makes us penetrate even the farthest corners.

Rembrandt's "Bathsheba, after her bath, spied upon by King David," is a variation of his Susanna, of the Mauritshuis, but this work is much

the finer of the two. According to Vosmaer it was painted in 1643, the year after the "Night Watch," and its chiaroscuro, with the nude figure standing in exquisite relief against the background, is of supreme mastery. This figure is of surpassing beauty, and the idealization in slender grace of all the Susannas the master ever portrayed. The harmony of tints, violet, brown, green, yellow-ochre, in a general golden atmosphere, give it a warm poetic, mysterious tone with glittering glaze. It is a splendid work of the great master.

One room of the patrician mansion in which this collection is housed is devoted to modern masters, among whom we may note a Gérôme, "Scene in the Desert;" a Horace Vernet, "The Last Cartridge;" one of Bouguereau, "Girl Knitting;" and a Meissonier, "Soldiers playing Cards." There are also pictures by David Bles, "By the Cradle;" by Schelfhout, "Winter Scene;" and a "Forest View," by B. C. Koekkoek.



A.
NEUHUYS

AT THE CRADLE

Plate XLIV
(*See page 291*)

Municipal Museum
Amsterdam

CHAPTER XIII

THE HAARLEM GALLERIES

The Municipal Museum

SOME three hundred paintings by the 17th century masters, and a hundred old portraits by unknown painters, form the important collection of this Museum, of which Frans Hals is the bright star.

Eight large militia and regents pieces, and two single portraits are from the brush of the great Haarlem master. The single portraits are life-size knee-pieces of Nicolaes van der Meer, Burgomaster of Haarlem, and of his wife. The Burgomaster is standing with his hand on the back of an arm-chair. His expression of dignified self-consciousness, the keen eye, the sculpturesque head, make this a vital presentment. The thoroughly artistic effort of the rich, but delicate colouring, in which a light-gray tone prevails, is carried to the nick of perfection, and no farther. The portrait of his wife is of equal significance. She is

seated in a fauteuil, with black dress, relieved by white cuffs and cap. It is a face full of breeding and dignity, yet kindly withal. Those portraits date from 1631, when the artist was in the prime of his powers.

The eight group paintings are displayed on the walls in chronological order, and were painted in 1616, two in 1627, one in 1633, 1639, 1641, and two in 1664. It will be seen that an exact review may be had of the master's development, such as is rarely vouchsafed. From the first to the last this princely painter displays his past-mastership in the art of handling the brush and conjuring with the pigment. His free and open grouping, the unconscious attitudes of his figures, the perfect interpretation of character with almost necromantic power — it all causes his genius to reach the apogee of art.

It is extremely difficult to select any one of these paintings above the others. They all have the same characteristics. Five of these eight groups are civic guard officers, gathered in conclave or at the festive board, and the apparently haphazard manner of gathering them within the frame, is in all done with marvellous invention and with equal success. The colour may vary according to the period, the brushing may be broader or with less impasto — the general result of paramount magnificence is equally obtained.

If any choice must be made, we will, perhaps, acclaim the gathering of fourteen officers of the corps of St. Andrew in the garden of the Culveniers Doelen (Plate VII), the most puissant of all. It is the noblest, the most substantial, the most abounding performance, and was painted in 1633. These men stand in air, one can walk around them, their attitudes are such that they belong to the company of spectators as much as to each other. The painting has been done with incomparable ease, without hesitation or correction, *au premier coup*, with exact touches without apparent relation, yet all melting together, producing the decisive effect of nature itself.

The men who officered this company five or six years earlier, in 1627, were painted by Hals in that year as they were gathered around the banquet table. The even light in the room does not give any play of chiaroscuro, but our eyes are obsessed by the beauty of tones, the suppleness of tints, the value of colours, and the canvas becomes altogether marvellous.

The three regent pieces are less audacious in colour scheme, but no less magic in charm. The one of 1641, with the five Regents of the St. Elisabeth Hospital, denotes clearly Rembrandt's influence in its light and shade, which is again less visible in the other two, painted in 1664, depicting the

authorities of the "Old Men's Home." The octogenarian master shows no feebleness, no diminishing power, no decrepitude in his facile touch, his eye is not dimmed to the purity and brilliancy of colour. With summary strokes he portrays — and these are human documents with which he speaks the last words of his genius. In all these works, even in the single portraits, Hals conveys the spirit of his time and the character of his people — not by striving for a deceptive resemblance through trifling externalities, but by stamping his characters with those spiritual peculiarities which his keen insight perceived. In this respect Hals is the greatest of portrait painters.

The other military group paintings suffer naturally by comparison. Grebber, Cornelis van Haarlem, Pot, nor Soutman ever reached the height which Hals attained. The two first-named were, however, anterior to Hals, and worthily declaim original conception of great merit. The "Archers' Banquet," by Cornelis van Haarlem, is considered this artist's masterpiece. Grebber's son Pieter has here two large canvases in which it is curious to note how easily a susceptible artist may be influenced by other men. His painting of "Barbarossa and the Patriarch of Jerusalem" — adding the sword and the cross to the coat of arms of Haarlem in recognition of the Haarlem Knight-

Templars, who had contributed most to the conquest of Damiata — shows plainly in colour and treatment the influence of Rubens; while his "Prophet Elisha refusing the presents of Naaman of Syria," is in its light effect frankly an imitation of the Italian method of Pinas and Lastman.

The group paintings of persons in civil life, by van Anraadt, Jan de Bray, Jakob van Loo, and Verspronck, are clear, plain statements of facts, with an honest intent to depict the physiognomy of the sitters truthfully. Verspronck, in his "Four Lady-Regents of the Holy Ghost House," searches too much for effect in the pose of the hands, but is altogether admirable in his fine and spirited handling. Van Loo was apparently inspired by van der Helst, with the addition of Rembrandt's chiaroscuro.

There are also single portraits to be found by Ludolph de Jong, Jan Victors, and Nicolaas Maes. A small family group is by Terborch.

Dispersed among these many portraits we find some interesting genre paintings. A "Farm Interior," by the younger Frans Hals, is representative of his work; while Dusart has a scene of wassail at an inn; and J. M. Molenaer draws a picturesque Flemish wedding. Pieter de Molyn, in the "Pillage and Burning of a Village," departs from his usual van Goyen style of landscape. Of Willem

Kool we find here his only example in the Netherland Galleries, a well-painted "Fishmarket." One of the finest Adriaan Brouwers, "The Interior of an Inn," dates from his Hals period. The standing figure is not quite satisfactory in drawing, but the seated ones, and especially the display of features, are to be compared favourably with the works of Hals himself. "The Flemish Proverbs," which goes by the name of "Hellish" Breughel, is a copy of this master's work, the original being lost. It is so good a copy that for many years it was regarded as the original. It displays to a remarkable extent the droll ingenuity of this artist to represent in little scenes more than eighty of the colloquial sayings of his time. All relation of perspective and of figures is of course alien to this jumble of variegated humanity, but the witty genius of the artist is unmistakable. Views of the Haarlem of the 17th century are given by Adriaen van de Velde, by Berckheyden, and by Allert van Everdingen. The only work in the Dutch galleries by the earliest marine painter, Hendrik Vroom, displays here "The Arrival of Leycester at Flushing in 1586." It is a large canvas of indubitable merit, considering the early period in which the artist painted. His contemporary Pieter Aertsen has "The Three young Men in the fiery Furnace," which is awkwardly composed, but has some attractive qualities.

The earliest paintings are by Maerten van Heemskerck and van Scorel. Van Heemskerck has a "St. Luke painting the Virgin," in diptych, painted before the artist's departure for Rome, and displays local characteristics, even in this early Christian art. His triptych, of later date, is thoroughly Italianized, but possesses qualities of rich colour, which have induced many to acclaim him as a forerunner of Rubens. Jan van Scorel is represented by three panels. His "Adam and Eve," "The Baptism of Christ," and a group painting of the Crusaders in the Holy Land, are characteristic of his manner and method.

The Teyler Museum

The important collection of drawings and etchings in this museum is its chief factor of interest. There are thousands of these products of the crayon and burin by the foremost of the old and modern masters. The oil paintings and water colours, which have been added, are all from the beginning and middle of the last century. They have been well selected, and offer admirable testimony to the merit of the men represented.

We find of J. C. Schotel a strong marine, a "Storm at Sea," with a half-wrecked three-master rolling in the trough. Louis Meyer selected the same turbulent view. Mesdag's sea-piece, hanging

near, is all calm and peaceful, with a brilliant evening sky. Anthonie Waldorp has also quiet, transparent water in his two river views. Andreas Schelfhout gives a beach view at Katwyk, and also one of his usual winter landscapes; and J. H. L. de Haas, the dunes on the island of Terschelling with fishing-pinks on the distant sea, and cattle grazing the thin pasturage. Heemskerck van Beest's sea view shows the Isle of Wight in the distance like a heavy gray mass looming on the horizon; and W. A. van Deventer has the ocean in the last throes of a departed storm, while various figures on the beach are coming or going to collect the flotsam and jetsam of the wreck in the foreground. S. L. Verveer shows a number of fisherfolk on the lookout for the approaching pinks. J. L. Cornet depicted the touching farewell of Admiral de Ruyter from his family, on leaving for the naval conflict which the sea-hero felt was to be his fatal journey.

Three of the van de Sande Bakhuyzen family are represented. The oldest one, Hendrik, with a landscape, in the manner of the year in which it was painted, 1826. J. J. van de Sande Bakhuyzen has a view in the old part of The Hague, and one of the mediæval castles which are still found in Holland, the "House Oudaen near Breukelen." His sister Gerardina shows a basket of roses with beau-



THE SHRIMP-FISHERS

B. J.
BLOMMERS

Plate XLV
(*See page 291*)

Municipal Museum
Amsterdam

tiful realism. H. J. Scholten has a company of itinerant acrobats, camping on their way to the next "Kermis." Two other genres by this artist are in the conventional Dusseldorf manner, as is Koekkoek's "Summer Landscape." The two van Hoves are represented by examples of their classic genre.

Jos. Israels may be seen here by an example of his middle or transition period from the severe classic to his broad style. "Sheep on the Heath," by Mauve, is of the most popular of this master's genre; while Bosboom's "Church at Edam" is a personal performance in his characteristic vein. The two Weissenbruchs, Louis Apol, van der Weele, Allebé, Bastert, Gabriel, Gorter, Roelofs, Henkes, Sadée, and Ronner are all represented with characteristic examples, while several earlier artists may also be studied. These are Bakker-Korff, C. Bisschop, Bles, P. F. Greive, Stroebel, Verschuur, Herman ten Kate, the Krusemans, the Pienemans, Springer, and Stortenbeker.

A room is set apart for water colour paintings by Mesdag, Israels, Willem Maris, Apol, Allebé, Rochussen, Bosboom, and Mauve.

CHAPTER XIV

LEYDEN, UTRECHT AND ROTTERDAM

The Lakenhal at Leyden

A NUMBER of excellent paintings, principally of Leyden masters, are dispersed among the multifarious exhibits which this museum, devoted to local history, contains. It is impossible to direct the visitor to the different rooms where they may be found, for the large picture gallery on the ground floor is often depleted of its contents for special exhibitions. Since the important paintings are not very numerous, and all have tablets attached, it will serve our purpose to enumerate them in chronological order.

The earliest painter is Cornelis Engelbrechtsz. of whom two triptychs are preserved, "Christ on the Cross" and "The Descent of the Cross." The centre panel of the "Christ on the Cross" offers a scene of conventional arrangement, but is exceedingly interesting in that it foreshadows the manner in which certain characteristics were being

ingrafted on the special qualities of the successors of the van Eycks. The figures, here, are hard and dry, their motions violent and angular, and only the group of women in the foreground present an impression of sweet calm which is touching by contrast. This impartial presentation of the darker side of human passions, together with their gentler side for the sake of truthful realism is the step which advances the Northern followers over their Flemish brethren.

The famous "Last Judgment," by Lukas van Leiden (Plate II), is one of the few works which escaped the Image Storm, and one of the strongest examples of early North-Netherland art. Emperor Rudolf II offered for it a, for that time, fabulous sum in gold, but local pride did not allow this product from a fellow citizen to leave the city. The centre panel of this triptych shows a unique arrangement of the figures, such as no Italian master ever conceived. The Judge, sitting upon the clouds, has on either side groups of patriarchs and apostles. On the lower half of the composition a number of figures are scattered over a vast earth-plane, which in drawing and movement indicate the separation that has taken place "between the sheep and the goats." The naive and gentle drawing of the nude figures surpasses anything in early Italian art, from Cimabue to Botticelli.

Of the early painter of militia groups, Joris van Schooten, there are six paintings of groups of officers. These are simply attempts at portraiture, where each person stands alone, without any thought of cohesion among the several parts. Still van Schooten was master of excellent colour, thorough handling, and lifelike presentation. A portrait of a man, by Cæsar van Everdingen, is of little interest, but Bol's portrait of one of the Leyden officials, Pieter Burgersdyk, is one of the artist's best performances.

It seems strange that only two unimportant works should be here of the great Leyden painter Jan Steen. These are one of his rare biblical scenes, and the portrait of a young sculptor, modelling a child's head in clay. A Regent piece, said to be by Beeldemaker, is of doubtful origin, and not worthy of this artist. Dominicus van Tol has a small panel with an attractive genre in which an old granny is preparing dinner, being surrounded by the little ones. A portrait of a physician, by Jan de Baen, and a Regent piece, by Karel de Moor, complete our review.

The Lakenhal did not, however, receive all the paintings belonging to the commonwealth, for in the City Hall of Leyden we still find Karel de Moor's famous "Judgment of Brutus," together with allegories by Ferdinand Bol and by Jan Lievens.

The Archiepiscopal Museum of Utrecht

Among the few paintings in this Gallery we find the earliest example of Dutch Art in a triptych, "Calvary," by Geertgen van St. Jans, which has "The Holy Family" in a landscape on the centre panel, and the two donors on the wings. A "Madonna with the Child," by Ugolino da Sienna, is still earlier, and partakes of the Byzantinism, which held sway prior to the great revolution in painting initiated by Giotto.

Cornelis van Oostsanen has painted a triptych, "The Adoration of the Magi," in which he depicts the figures in the costumes of his countrymen, and the landscape as he saw it about him in the Low Countries. Jan van Scorel conceived a "Pieta" in triptych in which the dead body of the Christ is, however, not supported by the Virgin, but by the first person of the Trinity. Another panel by this artist shows an unique portrayal of the Virgin and Child.

Several paintings by unknown artists of the 15th and 16th century Dutch school, of the school of Leyden, of the school of Florence, and of the 16th century Flemish school are important enough to tempt the experts for attributions.

The Museum "Kunstliefde" in Utrecht

This collection of paintings is chiefly noteworthy for the number of works it contains of early Utrecht masters, the chief of whom is Jan van Scorel. A still earlier painter, however, was Jeroen Bosch, of whom we find a "Temptation of St. Anthony." This work was brought to light in 1830, when the ramparts of the city were demolished and it was discovered that these had been built over the ruins of a convent. For centuries this little panel had been hermetically sealed between brick walls. The tantalizing pleasures which surround the hermit are not as vulgarly displayed as later artists are wont to depict them. The most authentic work by Jan van Scorel is his triptych altar-piece showing the family Vischer van der Geer as donors before the Virgin and Child. This work has been accepted as the standard to study this old master's technic. The garments and the landscape are in heavy impasto, the shadows are simply hatched, the flesh colour is light and fluffy. Here and there the outlines of the first crayon drawing show through the colour, which is unusually brilliant, reminiscent of Raphael. No less than thirty-eight bust portraits on four panels, by van Scorel, are here of citizens and ecclesiastics, who went on pilgrimage to the Holy Land. These portraits are of remarkable individ-

uality and vivid likeness, while the great variety of the movements of the heads bears the cachet of a master hand. A "Christ crowned with Thorns" is of the brush of Hendrik Goltzius. Two portraits, of the artist and his wife, are examples of the rare Joachim Wttewael.

The Utrecht family of painters, the Bloemaerts, are naturally to be found here. Abraham, the father, displays an "Adoration of the Magi." Hendrik has a fine group piece, "Maria van Pallas dispensing Charity," which is unusually interesting for its grouping. The lady is seated, surrounded by her standing waiting-women and a man wearing the ministerial garment of a Protestant clergyman. Before her is a group of beneficiaries, to whom supplies are handed from bags and boxes by two men-servants. The scene takes place before the mansion, with other mediæval houses in the background. It is unconstrained, full of outdoor feeling, and remarkably attractive. Adriaen Bloemaert's "Landscape" is of little interest. A canvas with "St. Peter at Prayer" is by Gerard van Honthorst, and a "Tobit with the Angel" by the rare David Vinckbooms. Moreelse, Janssen van Ceulen, and Thomas de Keyzer have excellent portraits. A "Portrait of a Lady as Diana" is by Ferdinand Bol, while van der Helst shows a "Holy Family," which is one of the few pictures of this artist other than portraits.

An "Annunciation to the Shepherds," by Poelenburgh, displays the artist's figure painting and landscape lighting in his true Italian style. The canvas is unusually large, and was found over the chimney in an old house in Utrecht, in which the painter at one time resided. Jan van Bylert has two genres, "The Return from the Chase" and "The Concert," which place him in the second or third rank of Dutch artists — and nevertheless are more interesting than the work of many Italian painters of greater fame.

The Boymans Museum of Rotterdam

Although the general average of the four hundred paintings in this Gallery falls below that of Amsterdam and The Hague, there are still a few examples of extraordinary merit, while the collection as a whole is fairly representative of the artists shown. Four of the six rooms on the upper floor are devoted to the 17th century school, and two to modern pictures.

After ascending the stairs we find in the vestibule an uninteresting van der Helst, "Portrait of a Man," with rather flat and insipid painting. Nor is another man's portrait, by Netscher, of superior force. A large mythological subject by Goltzius depicts "Mercury offering to Juno the Eyes of



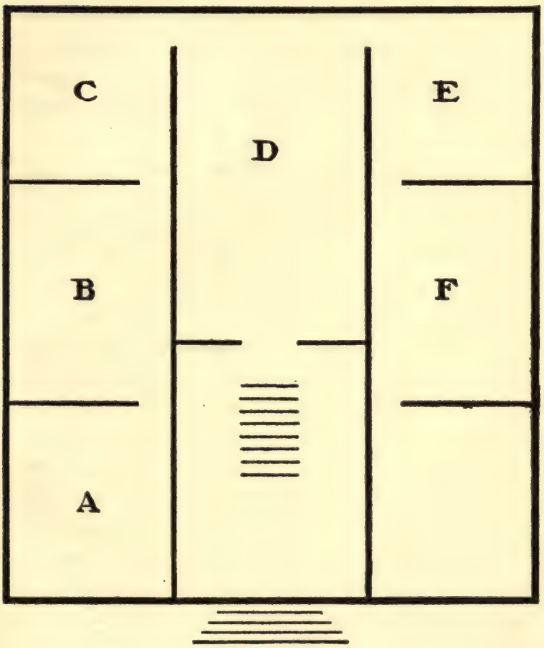
TH. DE BOCK

POOL IN THE DUNES

Plate XLVI
(See page 293)

Municipal Museum
Amsterdam

THE BOYMANS MUSEUM
ROTTERDAM



Argus." A little masterpiece by Jacob van Ruisdael shows a "Wheatfield," and was painted during the years that Van Ruisdael was involuntarily, but irresistibly attracted to Rembrandt's manner, of which this beautiful landscape with its capricious lighting bears unmistakable evidence. Two Italian landscapes by Adam Pynacker, and a Flower piece by Rachel Ruysch follow, and then we enter Room A.

This room does not contain any work of striking excellence. A small panel by Pieter de Bloot, "The Poor at the Gate of the Hospital," is characteristic. A self-portrait of Pieter Codde, in his studio, was picked up as an "unknown" in 1893 for twelve dollars. Egbert van der Poel's "A Fire at Midnight" is his favourite subject, of which he has painted a large number. The fact that he always places his burning houses alongside of a canal lends colour to the suspicion that his aim was the picturing of the reflection of the lurid flames in the water — in which he succeeds very well. There are genre paintings by Sybrant van Beest, G. Coques, Molenaer, Saftleven, and J. B. Weenix. Jan Weenix has one of his famous dead Swans, and Roeland Savery a "Hen." Pieter Lastman's "Flight in Egypt" indicates his Italian style, as does the landscape by Adriaen Bloemaert. The portraits by Delff, and by van der Venne are of little interest.

In Room B we find several subjects of greater interest. A "St. John writing the Apocalypse," unfortunately, cannot be ascribed to the early name of Dirk Bouts of Haarlem, to whom it is attributed. Although this painting is apparently of the school of Lukas van Leiden, it does not possess the qualities to merit any great name. Nor is the portrait of Erasmus an undoubted work by Holbein, his friend. With greater assurance we approach the "Portrait of a young Man," indubitably a Jan van Scorel.

Some Flemish pictures in this room are interesting — a woman's portrait by the elder Pourbus; a sketchy replica of van Dyck's Windsor portrait group of Charles I, his wife and two children; a symbolic composition of "Agriculture crowned by Riches," by Cornelis de Vos; one of Sebastian Vrancx's Pillaging scenes; creditable portraits by Philippe de Champaigne; an animated conversation piece by Gillis van Tilborch; and a "Temptation of St. Jerome," by the early Paulus Bril.

Frans de Hulst is represented only in this museum. He has two city views, of the Eastern Gate of the city of Hoorn, and of the city of Nymwegen. They are both well composed, and painted in a refined style with transparent colour, beautifully contrasting with the pale sky. So is the work of Gerrit van Battem only in the Boymans. His little

panel here represents a kitchen, although the artist is better known as a landscape painter. And also Jan Daemen Cool is an artist not yet met with. He painted the four Regents of the hospital of which he became an inmate. And another new man is Johan Sonje, who gives us a view of old Rotterdam; and still another is Hendrik Verschuringh with a genre, "The Horse-shoer."

Although the museum catalogue describes a little panel, entitled "The Cavalier," as by an unknown master, it should be accepted as by Esaias van de Velde, Burger and Michel concurring in this attribution. It is a curious painting, somewhat reminding of a reverse of the equestrian painting of young Don Balthasar, by Velasquez. The dark corner in the sky is apparently due to incompetent restoration. Near by hangs one of his "Night Conflicts," which inspired van der Poel to his hobby. A small "Bacchus" is by Cornelis van Haarlem. A genre of an old man, in laughing conversation with a young girl and her lover, somewhat coarse, is by H. G. Pot. Simon de Vlieger has two excellent canvases, "The Borders of the Maas," and a "Landscape with Cattle." Rustic interiors are painted by Kalff, and by Wyck; Nature Morte is by Heda, P. Claesz., and by van Beyeren; genre by Eglon van der Neer, and Dirk van Delen; three notable landscapes by Johan van Kessel; and por-

traits by Bol, and by van den Tempel. The latter has a group of a Vice-Admiral and his wife, attended by a negro-boy servant, which is magnificently and broadly painted. Gerbrand van den Eeckhout has a scene of the meeting between Ruth and Boaz, which is naively grouped and full of animation. The "Halt of Peasants before an Inn," by Govaert Camphuyzen, is analogous with Paul Potter's style in the drawing of the horses, and in certain features of the landscape. It is, however, too solidly painted and sooty to be quite agreeable. A characteristic canvas by Gerard van Honthorst is his "Soldier lighting his Pipe."

On entering Room C we behold five examples by Aelbert Cuyp of no mean importance. These range from his first period, with a "Stable with two Horses," to a later masterpiece, "The Mussel Eater." The master's savoury colour and palpitating light effects are distinguished and puissant. Jacob Gerritsz. Cuyp has a portrait group of three children. Of Jan van Goyen we find here a large landscape with a farmhouse, in his usual yellowish tints; and a view of a river is painted with vigorous simplicity. Saenredam is represented by a painting of the Church St. Mary of Utrecht, now demolished. One of the two examples by Palamedes, showing a gathering of seventeen persons, is of the last years of this artist's life, in which a

soft and tender handling is combined with clear and rich colouring, approaching the style of Terborch. A "Landscape with Cattle" is by Dirk van Bergen; and a landscape with a hunter, by Verboom. Pieter van Slingelandt, who painted portraits, has here one of Johannes van Crombrugge; Jurriaan Pool one of his wife, Rachel Ruysch; and Govert Flinck one of a contemporary lawyer with his wife — one of the finest works of this master. The portrait groups by Nicolaas Maes are exceptionally good. They have each a charming little child, which Maes was so successful in painting. "The Gold-Weigher," by Salomo Koninck, is full of Rembrandt feeling. The two paintings by Hondius, "A wild Boar defending itself against Dogs," and a "Bear attacked by Dogs," indicate the distinction between this master and Snyders, who painted like subjects. Hondius shows greater savageness in the motions, he has the same facility of design, but is less fine in colour, nor as luminous in his lighting as Snyders. "Flowers and Fruit," by C. de Heem, and a landscape, by Hackaert, bring us to the next room.

Room D contains several important canvases. Prominent among these is Rembrandt's allegory of "The Union" — a work that plainly shows that the master lacked the decorative instinct, as well as the invention and subtle suggestiveness required

for this class of subjects. The composition is too encumbered and confusing, and the meaning of various suggestive details too obscure. Of course there are fine parts. The cavaliers on horseback are superb; the manner of painting is large, magisterial; and the colour, almost a monochrome brown, is still of fiery glow. Nevertheless, we find here the only instance in the Netherland Galleries of Rembrandt's limitations.

Two landscapes, by Hobbema, have a strong appeal. One is beautiful in tone, although the colour by too much rubbing has been dulled. The other one is one of those savage forest corners which he loved to paint. Hobbema is not always successful, however, with his figures, as those introduced here are distinctly awkward. The examples of Jan Steen are entirely in his best manner. One is a version of the festivities of St. Nicolas Eve, the other shows a charlatan, exhibiting a stone which he claims to have extracted out of a dullard's head, much to the amusement of the bystanders. The droll buffoonry of the merry artist, and the expressions he lets play over the different features, are duly exhilarating. We saw in the Ryksmuseum the same subject treated by Jeroen Bosch. A portrait of a man, by Frans Hals, is naturally of interest, but before one of a young man, by Karel Fabricius, it is easy to grow enthusiastic. For

many years this panel was regarded as an exquisite Rembrandt, and Viardot, Gautier, Decamp, all eminent writers, raved over "this incomparable Rembrandt." The authorship of Fabricius is, however, incontestable, and since this bust reminds of a Rembrandt in his ripest years, of a Ribera in his savage strength, of a Murillo when he painted forcibly — we may easily conclude that we stand before the chef-d'œuvre of this youthful painter.

Portraits of average strength are found from Janssen van Ceulen, van der Helst, de Keyzer, Hanneman, Moreelse, and Netscher. Vermeer van Haarlem has a landscape; Aert van der Neer a beautiful moonlight; Filips Koninck a landscape in Rembrandt's panoramic style; Both, Murant, Frederik de Moucheron, and Lingelbach in the Italian manner. Salomo van Ruysdael gives a "View of the Maas before Dordrecht;" G. Berckheyden, a city view; Job Berckheyden depicts the interior of the old exchange in Amsterdam, now demolished; and Sorgh the marketplace in Rotterdam. We find here marines by Willem van de Velde, Verschuer, Zeeman, and Ludolf Backhuyzen. Dirk Santvoort has here genre, also Izaak van Ostade, Metsu, and Brakenburgh; and a still life bears the name of J. D. de Heem.

Rooms E and F are filled with modern pictures. Langendyk painted warlike scenes from the 18th



THÉRÉSE SCHWARTZE

LUTHERAN CONFIRMATION CLASS

Plate XLVII

(*See page 293*)

Municipal Museum Amsterdam

century. Ary Scheffer has two large historical canvases, which require appropriate legends to arouse interest. L. Apol, Bosboom, and Hubert van Hove are also represented. Room F contains characteristic works by Mesdag, Blommers, Mauve, Israels, Neuhuys, J. Maris, and others.

The work of a few artists or rank, who are not represented in the principal galleries which we have visited, as well as the work of painters seen elsewhere may still be found in the municipal buildings of smaller cities.

In Gouda, for instance, we find a triptych by Dirk Barents, his only sacred work extant, and a militia group by Cornelis Ketel, the early group painter. We find there also a rare example by Anthonie Blockland, "The Beheading of St. James," a work of art of great interest. This artist depicted also a "Lord's Supper," now in the Dordrecht Museum.

This last-named museum possesses two portraits, by Aert van Gelder; a fine portrait, by Nicolaas Maes; and an excellent half-length of a woman, by Godfried Schalcken. Aelbert Cuyp, the Dordrecht-born, has some of his finest works here. The later Aert Schouman is also represented.

In Delft we find the famous "Anatomy Lesson," by the younger Mierevelt, and a like subject, by Cornelis de Man.

Alkmaar has a fine corps-de-gardes, by Cæsar van Everdingen, and paintings by Ravesteyn and P. de Grebber. Middelburg boasts of an excellent militia group by Hendrik Berkmans. The masterpiece of Abraham Bloemaert is in the townhall of Gorcum; the noblest work of van Averkamp is in Kampen; and a group painting of the Magistrates of Deventer, by Terborch, is still preserved in the local city hall.

Numberless paintings of high order in private collections must still be added to the artistic wealth of Holland, so that it may be justly claimed that Holland is as rich in pictorial art as Italy — if it were only known.

Having now reviewed the paintings as they are displayed in the Netherland Galleries, and having observed their serious beauty, their human appeal, their compelling portrayal of life as the painter himself saw it — let us then contrast all this with Italian Art, which is principally devoted to mythological fable or Churchly creed, or with modern French Art, truly of decorative value, but full of affectation in its figure work, which is its only claim for vulgar popularity. The final judgment will fairly exalt the humanity of the Dutch above the ideality of the Italians and French.

THE END.

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